MONSTERS OF ROCK: **FIRST FULL COLOUR REPORT INSIDE!**

No 304 August 25, 1990 £1.00 DM 6.50 £1.47 Eire

KERRANG!

WE SURVIVED DONINGTON '90 ...BUT DID WHITESNAKE?

STEVE VAI and DAVID COVERDALE of WHITESNAKE: pic Joe Giron

MONSTERS OF ROCK CROWD: pic Joe Giron

Sweet FA ● Lou Gramm ● Judas Priest ● Thomas McRocklin ● Tankard
Faith No More ● Jane's Addiction ● Anthrax ● Stryper ● Xentrix

ISSN 0262-6624
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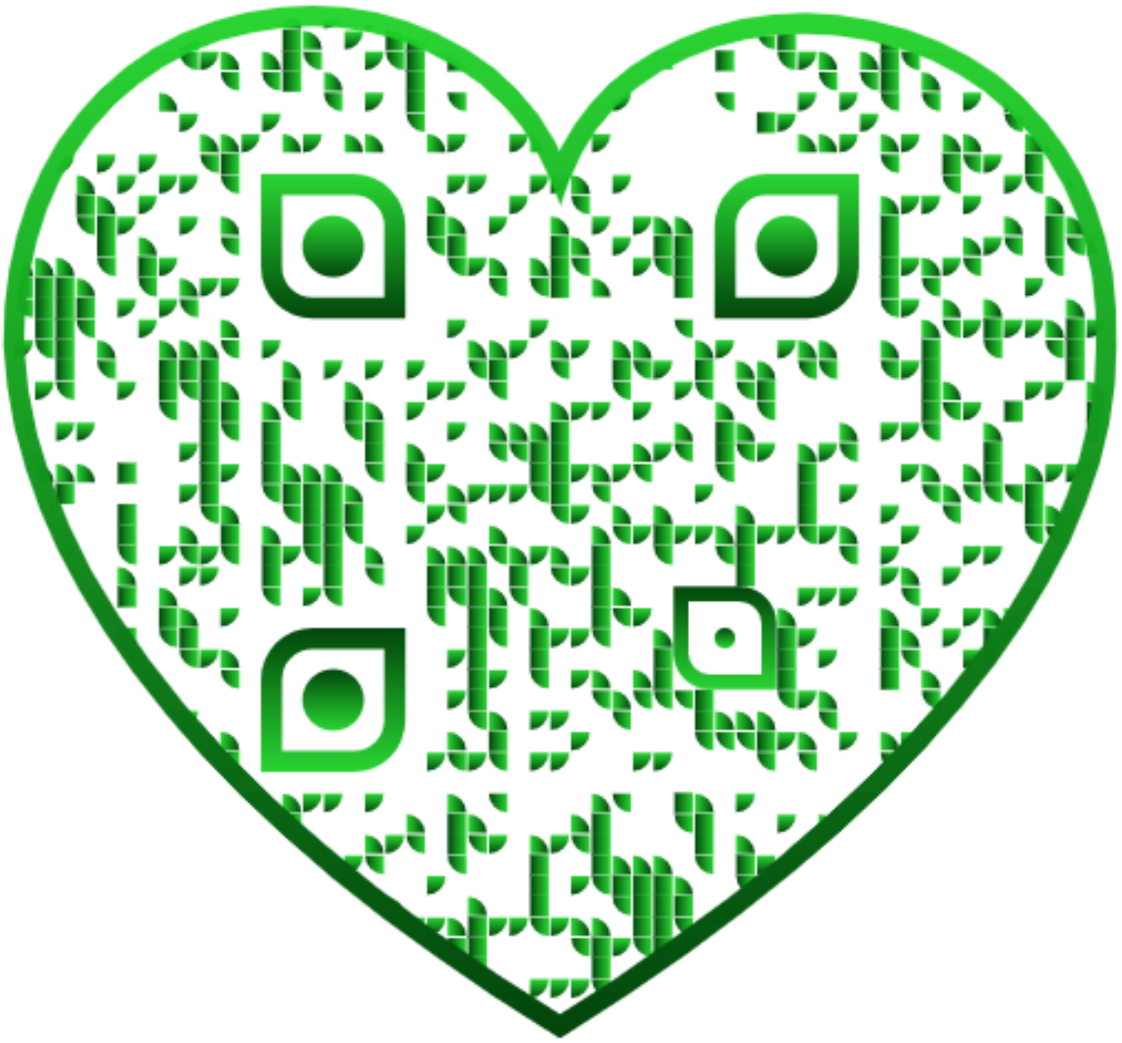

ANTHRAX

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ISLAND

MEGAFORCE WORLDWIDE

KONTENTZ

JANE'S ADDICTION

When vocalist **Perry Farrell** opens his gob, *everything's* shocking! **Don 'If I Were A Rich Man' Kaye** hears how the new JA album sounds like 'Fiddler On the Roof' and that Farrell – and the band themselves – may not be long for this world...
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THOMAS McROCKLIN

The mighty mite is back for Donington – but how long before he gets to play there? **Ray Zell** gives him a piggy back so he can see the stage
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ALCHEMY CARTA

What's metal, three-dimensional, and sticks to your jacket? No, not a bit of **Mörat**'s exploding Kawasaki, but a specially commissioned official **Alchemy Carta**-made tour badge
PAGE 40

DONINGTON REVIEW

The first seven-page, full-kolour, all-action review *anywhere in the world!!!* See the **10th Castle Donington Monsters Of Rock Festival**, featuring **Whitesnake**, **Aerosmith**, **Poison**, the **Quireboys** and **Thunder** come alive in this very magazine, beginning...
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ANTHRAX

Tick-tock, tick-tock, tick-tock... Persistent stuff, this time, innit? **Anthrax** reckon so, anyway, and **Mike Gitter**, reckons their new LP is the best of their career. Read why on...
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POSTERS

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LIVING COLOUR pages 32/33

Pic Dave Willis

FAITH NO MORE

Is **Mike Patton** about to (Mr) Bungle it and leave the band? "No way!" he tells **Mike Gitter**, "but much of this last year was a waste of time". Talking of which, **Steffan Chirazi** corners **Big Sick Ugly Jim Martin** for the first (and last) 'Toilet Training With Dr M' feature
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Pic Larry Busacca/Retna

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New albums by **Anthrax**, **Jane's Addiction**, **Stryper**, **Xentrix**, **Tankard**, and former Lord Chief Admiral Of The Fleet, **Nelson**.
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After Donington, how do **Sweet FA**, **Lou Gramm** and **No Sweat** compare?
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Win a day out with **Little Angels**
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Kerrang!, **Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ** Telephone **071-921 5900** Telex **299485 Music G** Fax **071-928 2839** Managing Editor: **Geoff Barton** Deputy Editor: **Neil Jeffries** News Editor: **Jon Hotten** Reviews Editor: **Alison Joy** Sub Editor: **Clare Dowse** Design: **Steve 'Krusher' Joule** Secretary: **Skarlet** Copy input/office assist: **Simone McBain** Contributors: **Jason Arnopp, Andy Boot, Maribeth Bruno, Brian Brandes Brinkerhoff, Sue Buckley, Steffan Chirazi,Kevin Flannery, David Galbraith, Mike Gitter, Elianne Halbersberg, Richard Heggie, Paul Henderson, Howard Johnson, Don Kaye, Paul Miller, Mörat, Derek Oliver, Dave Reynolds, El Rose, Xavier Russell, Jerry Uwins, Mick Wall, Chris Watts, Phil Wilding, Ray Zell** Photographers: **George Bodnar, Joe Giron, Ross Halfin,Paul Harries, Mark Lelaloha, Ray Palmer, Dave Willis** Advertisement Manager: **Marc Gregory** Advertisement Representative: **Cara Mulford** Classified Advertisement Representative: **Marisa Borge** Advertisement Production: **Karen Denham** Publishing Director: **Eric Fuller** Managing Director: **Mike Sharman** Subscription Details: **£60** per year (UK and Northern Ireland), **$135** (Europe, air mail) and **$180** (America and the rest of the world, air mail). Send cheques/money orders payable to **'Punch Publications'** to *Kerrang!* **Subscriptions, c/o Punch Subscription Services, First Floor, Stephenson House, Brunel Centre, Bletchley, Milton Keynes MK2 2EW** Distribution: **United Magazine Distribution, 1 Benwell Road, London N7 7AX** Telephone **071-700 4600** Typesetting/Repro: **Marlin Graphics, 2-4 Powerscroft Road, Sidcup, Kent** Printers: **BPCC Business Magazines (Pulman) Ltd, Milton Keynes**

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MAYHEM

ROB HALFORD of JUDAS PRIEST: pic Gene Ambo

Bring on the skating vicars!

■ THE SUICIDE case bought against British stars *Judas Priest* ended last week with prosecution evidence rapidly deteriorating into farce.

Judge *Jerry Whitehead* will deliver his verdict later on the parents of *James Vance* and *Raymond Belknap*'s claim for $6.2 million damages following the teenagers' 1985 suicide pact.

It's alleged that the boys entered into the pact after listening to subliminal messages contained on Priest's 1978 *'Stained Class'* album.

The principal expert witness for the families, *Dr Wilson Key*, author of a bestselling book, *'Subliminal Seduction'*, appears to find sinister messages hidden in many unlikely places.

Key claimed that the word 'sex' was hidden on Ritz crackers, in *Rembrandt* paintings, the *Cistine Chapel* in Rome and also on *Abraham Lincoln*'s beard on five dollar bills.

Judge Whitehead dismissed *Monty Python*-esque evidence from a Las Vegas salesman who discovered subliminal cassettes that claimed to increase breast size. The man's PhD credentials turned out to have come from a mail order firm.

The Judge also dismissed evidence from a probation officer who published a handbook telling how HM fans could be 'de-Punked'.

Lawyers for Judas Priest and CBS records countered that the boys had been bought up in deprived and violent circumstances, had failed at school and had been taking drugs and drinking on the day of the suicide pact.

Priest are set to resume their career with the release of a new album, *'Painkiller'*, through CBS in September.

The band kick off an extensive US tour in October. Support on the tour comes from *Megadeth* and *Testament*.

No UK dates have been firmed up as yet.

Angels with dirty showcases

■ MUCH-LAUDED Antipodean boogiemen the **Angels** are set to play a showcase concert in **London** during November.

The veteran rockers, currently without an international recording deal, are planning one-off shows in **Los Angeles**, **New York**, **Tokyo** and London during a month-long tour.

"The idea is that everyone in the industry who is interested in signing the band will have the opportunity of seeing us live," guitarist **Bob Spencer** told Mayhem.

"The dates are by no means locked in, but we've made the decision to do it."

The Angels and management stablemates **Johnny Diesel And The Injectors** parted company with label Chrysalis two months ago.

Angels manager **John Woodruff** spent a month in the US recently, negotiating with other labels. The band have seven unreleased tracks to offer, of which six have working titles. They are: **'A Strut'**, **'Mothball'**, **'Satellite Eyes'**, **'The Ballad'**, **'High And Dry'**, **'I Don't Need Ya Baby'**.

Meanwhile, Spencer has rejected rumours that the band's split with **GN'R** and former Angels manager **Alan Niven** occurred because Niven disliked the new material.

Spencer claims that the dispute arose after a game of cricket!

"We were playing in the car park of the studios in Memphis where we recorded **'Beyond Salvation'**. Niven played barefoot and completely f**ked up his feet!" Spencer said.

"After that, he was shitty for the rest of the day and the members of the band had a disagreement about the tempo of **'Let The Light Roll On'**, and that was that."

Other Australian news: **Anthrax**, **Steve Earle** and **Cheap Trick** commence world tours Down Under over the next month.

STEVE MASCORD

■ US SPEED Metallers **Devastation** have parted company with drummer **Louis Carrisalez**. His replacement is **Dave Lozano**.

The band begin work on a follow-up to their **'Signs Of Life'** debut in Florida this month. It's due later this year through Combat.

■ SAN FRANCISCO rock 'n' rollers **Two-Bit Thief** release their debut album, **'Another Sad Story... In The Big City'**, through Combat this Autumn.

It features the following tracks:

Side One; **'City Boys'**, **'Industry'**, **'Love/Hate'**, **'Hard Times'**, **'Broken Hearts'**, **'Folsom Prison Blues'** (a cover of the **Johnny Cash** classic).

Side Two; **'Desperado'**, **'Broke Again'**, **'One Sad Day'**, **'Modern Revolution'**, **'Crime'**, **'Remedy'**.

Tatts shake their rattles!

■ ***TATTOOED LOVE Boys*** **are back! After several months spent in writing and preproduction, the London-based five-piece are currently recording their new LP *'No Time For Nursery Rhymes'*, a follow-up to *'Bleeding Hearts And Needle Marks'*.**

It will contain 12 songs: the title-track, *'Shake Dog Shake'*, *'Rolling Stone'*, *'We Had The Words'*, *'Doin' Damage'*, *'White Lightning'*, *'Yellow Flowers'*, *'Mystery Train'*, *'Fat Cat'*, *'Blood On Roses'*, *'Real Long Way'* and a cover of *Kris Kristofferson*'s *'Me And Bobby McGhee'*.

Due for an October release on an as yet unspecified label, 'No Time...' is being produced by the band and engineered by *Alex Burak* at the Point Studios, London. It will be the first recording to feature bassist *Julian McBride*, who joins *Garry Miélle* (vocals), *Marc Ama Chan* (guitar), *Adam Godzikowski* (guitar) and *Mick Ransome* (drums).

"It's still lowdown, dirty rock 'n' roll, but with a more mature slant both lyrically and musically," is how Mick Ransome describes the new LP.

A full-blown UK tour will follow its release.

■ THE NEWLY resurrected **Mama's Boys** undertake a series of UK shows this Autumn.

They play **Walsall Junction 10** September 8, **Newcastle Riverside** 9, **Bradford Queens Hall** 10, **London Marquee** 11, **Bristol Bierkeller** 12, **Buckley Tivoli** 13, **London Dome** 14 and 15.

■ SAN FRANCISCO Speedsters **Heathen** have begun work on their second album, tentatively titled **'Fear Of The Unknown'** and due through Roadrunner in March '91.

Among the tracks set for inclusion are **'Opiate Of The Masses'**, **'Morbid Curiosity'**, **'H2S'**, **'Hypnotised'** and **'Heathen'**.

■ UK ROCKERS **Rhode Island Red** return with new vocalist **Tony Bryan** for a UK club tour.

They play **Glasgow Solid Rock** August 23, **Aberdeen Caesar's Palace** 24, **Edinburgh Venue** 25, **Tamworth Rat Hole** 30, **Bridgend York Tavern** 31, **Tonypandy Royal Naval Club** September 1, **Llanharan RFC** 2, **Southend Rox** 3.

Extreme boys' terror: saucy writing on the wall

■ BOSTON QUARTET **Extreme** release their second album, **'Extreme II – Pornograffiti'**, through A&M on September 3.

Produced by **Michael Wagener** and **Bob St John**, it features the following tracks:

Side One; **'Decadence Dance', 'Lil Jack Horney', 'When I'm President', 'Get The Funk Out', 'More Than Words', 'Money (In God We Trust)'**.

Side Two; **'It ('s A Monster)', 'Porno Graffiti', 'When I First Kissed You', 'Suzi (Wants Her All Day What)', 'He Man Woman Hater', 'Song For Love', 'Hole Hearted'**.

■ **KAI HANSEN** has rescheduled one of his UK shows (see Mayhem last issue).

He plays **Manchester International II** September 26 and not **Manchester International I** September 21 as originally intended.

■ **DOGS D'AMOUR** release a new single, **'Empty World'**, through China on September 3.

It's backed with **'Lady Nicotine'**. 12" and CD versions add two extra tracks, **'Chiva'** and **'Heading For The Target Of Insanity'**.

The single is taken from the Dogs' forthcoming album, **'Straight'**, due on September 17.

■ NEW YORK based potential AOR giants **Valentine**, who lost their deal with Epic soon after completing their debut album, have signed to the new Giant label.

Expect the long-delayed album to be released this Autumn.

■ **DIVING FOR Pearls** have parted company with bassist **David Weeks**, and are currently seeking a replacement.

They begin work on their second album shortly.

■ US AOR-sters **Icon** have split up.

The Arizona based quintet will now pursue 'other projects'.

Guitarist **Dan Wexler** and drummer **Pat Dixon** are currently working together, and are seeking a bassist and vocalist.

■ US ROCKERS **Cry Wolf** have completed work on a new album, titled **'Crunch'**, and set for release in the UK in October.

It features the following tracks: **'Road To Ruin', 'Red Shoes', 'Face Down In The Wishing Well'** (a likely first single), **'Long Hard Road', 'Stop, Look And Listen', 'Pretender', 'Dirty Dog Night', 'West Wind Blows', 'Back To You'**.

Can't go Prong

■ FUNK POWER trio *Prong* have announced details of a headline UK tour, following the cancellation of two planned shows last April after guitarist *Tommy Victor* injured an arm.

They play the following shows:

Manchester International September 18, *Newcastle Riverside* 19, *Edinburgh Venue* 20, *Glasgow College Of Building And Printing* 21, *Cambridge Junction* 23, *Leeds Duchess* 24, *Birmingham Edwards* 25, *Bristol Bierkeller* 26, *London Astoria* 28.

Prior to Victor's injury, the band had been supporting *Faith No More* on their last UK jaunt.

Spyz like us

■ **NEW YORK Funk Thrash quartet *24-7 Spyz* undertake an extensive UK tour in October.**

They play the following shows:

***Birmingham Edwards* October 8, *Newcastle Riverside* 9, *Manchester International* 10, *Fulham Hibernian* 11, *Dudley JB's* 12, *Edinburgh Venue* 13, *Glasgow King Tut's* 14, *Cambridge Junction* 15.**

The band will release their second album, *'Gumbo Millenium'* in the UK for the first time to coincide with the tour, through Epic.

Dokken burnin' and returnin'

■ **DON DOKKEN** releases his debut solo album, **'Up From The Ashes'**, through Geffen on August 27.

The former **Dokken** leader's comeback opus was self-produced and includes the following tracks: **'Living A Lie', 'The Hunger', 'Stay'** and **'When Love Finds A Fool'**.

Dokken's band now features former **Europe** guitarist **John Norum**, ex-**Accept** bassist **Peter Baltes** and former **King Diamond** drummer **Mickey Dee**.

■ FURTHER TO our story a couple of issues back, **Sweet** guitarist **Andy Scott** has contacted Mayhem with an update on the band.

The line-up to tour the US shortly features Scott, drummer **Mick Tucker**, bassist **Jeff Brown** and vocalist **Mal McNulty**.

In addition, the Sweet are currently trying to set up a UK tour later this year.

■ FORMER **JOURNEY** members, keyboardist **Greg Rolie**, bassist **Ross Valory** and drummer **Steve Smith,** are working together again.

The trio have recruited ex-**707** vocalist **Kevin Chalfant** and guitarist **Josh Ramos**.

Beau Hill is rumoured to be producing the band's debut album. The band is currently unnamed, but it's unlikely that the Journey moniker will be used.

■ **DAN REED Network** release a new double-A sided single, **'Lover'/'Money'**, through Phonogram on August 27.

'Lover' is taken from the **'Slam'** album, while 'Money' is a freshly recorded version of the **Pink Floyd** classic.

12" and CD versions add **'Ritual'**.

■ THE **QUIREBOYS** release a new single, **'There She Goes Again'**, through Parlophone on August 28.

It's backed with **'Misled'**, while 12" and CD versions add a live **'Heartbreaker'**.

■ FORMER **FEMME Fatale** siren **Lorraine Lewis** has begun work on her debut solo album.

Production is being handled by **GN'R/Megadeth** man **Mike Clink** and the current plan is to record an album and then secure a label deal for its release.

■ **SILENT RAGE** have begun work on a new album.

Producers **Kevin Beamish** and **Bob Ezrin** are working with the band. The as yet untitled album is due early next year, and will feature a number of tunes co-written with the mighty **Paul Sabu**.

THE NEW VIDEO

THIS DEFINITIVE COMPILATION FEATURES ALL THE VIDEOS FROM MAGNUM'S LAST THREE HIT ALBUMS:
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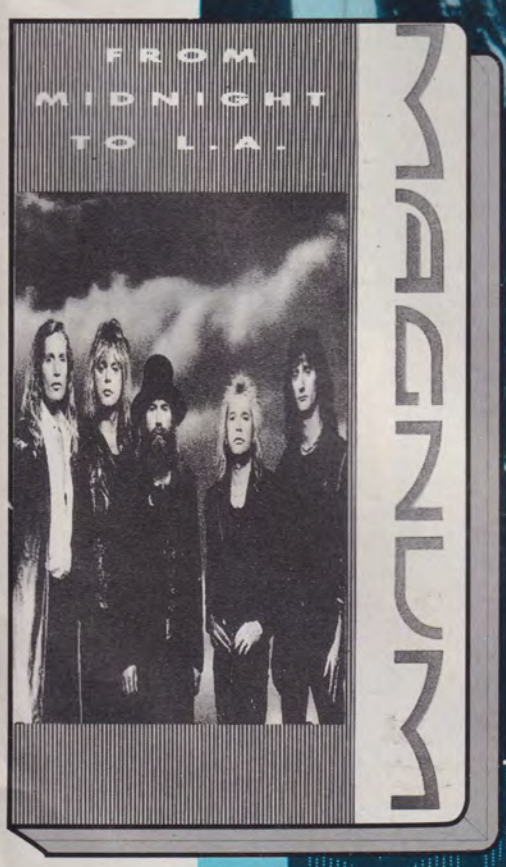

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TELDEC

KOMMUNIKATION

OUT OF SIGHT

I AM using Kommunication to hopefully get a message to Corinne Barnes of Bury, regarding the letter she sent in about Magnum at the Cumbria Festival. Although she seems to know good music when she hears it (quote: 'Magnum were smashers!'), she does seem to have an obvious problem with her eyesight.

I am referring to her nasty, cruel, remarks about the greatest singer ever – the one and only Bob Catley.

I sincerely hope that if Corinne Barnes ever goes to see Magnum again she first pays a visit to the opticians. And if, after looking at Bob through a pair of strong glasses, she still thinks he's 'an ugly bastard with a face like a slapped cow' then I hope she keeps her cruel thoughts to herself.

There is absolutely NO way you can call Bob ugly. I know for a fact that Bob reads *Kerrang!* so please stop being so heartless and give the poor bloke a break! **Lisa, Wiltshire.**

PS Perhaps Corinne Barnes would like to send in a picture of herself to Kommunikation so we can decide exactly what she resembles.

MEMBERS ONLY

DEAR DAMON of Winchester, re: your letter titled 'Bare Non-Essentials' in ish 302. What the f**k do you mean, 'Stop publishing pictures of nude men'?

I happen to like them, thank you very much. Why didn't you say that *Kerrang!* should stop publishing photos of nude or semi-clad women? Or maybe you don't mind the impression you give to your school mates, when you're seen looking at those?

I am female, and whilst I don't relish a lot of the sexist pictures and comments about women in the media today, and prefer pictures of Dave Lee Roth's bits (please!) to pictures of scantily clad girlies, compromise must be reached.

So while spotty little schoolboys like you are busy getting inferiority complexes from photos of real men, let fully-grown, hot-blooded women like myself decide what we want. Which is lots more semi-clad male members(!) posing in *Kerrang!* **Jane Mayes, Coventry.**

IMPRESS YOUR FRIENDS

WHAT DO us mere mortals have to do to get into this ultra-mega brilliant column? Stand on our heads and juggle spinach?

I have now written three letters (I'm counting) to Kommunikation about:

1. Black Sabbath – ultra-mega brilliant band.
2. Thunder – another ultra-mega brilliant band.
3. Bruce 'Clever Dick' Dickinson and Iron Maiden – yet another ultra-mega brilliant band...

...and then waited feverishly for two or three weeks – what happened? A big, fat zilch!

Come on, *Kerrang!* Prove me wrong and print this letter so that I can impress people by saying, "I've had a letter and my name printed in *Kerrang!*", to which they'd probably answer, "Wow – that's an ultra-mega brilliant mag!" **Rachel Lansdale, West Mids.**

ARSE OVER TIT

WE'VE ALL heard a lot about backwards messages recently, and I was very worried by the complacency shown by Rick Mayle of Shrewsbury regarding this matter. I myself have just become a victim of a new technique used by rock bands to promote wicked thoughts, called 'upside down' messages.

A few weeks ago I listened to Winger's new LP whilst standing on my head; it gave me a headache and made me quite cross. This evil must be stopped! **Mildred Beelzebub (Ms), Nr Cricklewood.**

ALL WHITE ON THE NIGHT

I NEARLY collapsed with shock when I realised that the Big *K!* had recently featured *two* Christian bands within a few months of each other.

I refer, of course, to Stryper and Barren Cross. Although Satanic bands are sometimes featured in *K!*, very few Christian acts are ever mentioned, in spite of there being a large variety of rockin' bands which could be covered.

Music from all parts of the rock sphere is covered by the Christian acts I know of, from Petra, a soft rock band who've been around for 20 years, to the Cinderella type X-Sinner, right through to the excellent Thrash of Deliverance and the female-fronted Hardcore of the Lead.

So why don't you feature them? After all, the only way to convince people that not all rockers are evil is to prove it; featuring Christian bands is a good way to do this, in addition to giving your readers an insight into a little covered area of Metal.

Most Christian bands could beat the big names hands down if they were judged only on musical merits, so why not have a few more reviews etc of Christian bands? In the meantime, would any Christian rockers in Wales please write to me.

Yours in Deliverance-induced brain damage, **Laz, A Welsh Female Christian Rockfreak, 64 Rectory Road, Sofrydd, Crumlin, Gwent, NP1 5EA.**

CRÜE-SIN' FOR A BRUISIN'...

I'D LIKE everybody to know that I hate W Axl Rose cos he thinks he is God. Who does he think he is, slagging off Vince Neil to the press? I reckon he's jealous of Mötley Crüe's success and is trying to get them some bad publicity.

Axl can't even keep his own band together. OK, he did make one good album – but big deal, it was years ago and since then he hasn't managed to release another one except 'Lies', which is shit.

Mötley Crüe have made loadsa great albums *and* they've been around far longer than Guns N' Roses, but it hasn't gone to their heads.

Axl acts like a child. He tells all the Metal magazines to write that he's "gonna kick Vince Neil's ass." Why the hell doesn't he do it then?

It's because he's a bag of wind 'n' piss with no balls. He is scared cos he knows Vince will kick the f**k out of him. **A Pissed Off Mötley Crüe Fan, Wick, Caithness.**

W AXL ROSE (top right): is he looking for a good biffing or wot?

... AND ALL GUNS BLAZING

I WOULD just like to say that it's about bloody time that people stopped criticising the Lord Jesus Christ Almighty, aka W Axl Rose.

Just because GN'R have had some setbacks recording their album, people think they're on the scrapheap. I'm sure it'll be released when it can be – and it'll be f**kin' ace cos of the extra time and effort involved.

'Civil War', from the 'Nobody's Child' LP is an excellent track, and the cause is a good one too – so buy it! **Neelz, Devon.**

PS Thanks for Pandora Peroxide.

BIFF BYFORD: 'Waddaya mean, I'm not fookin' relevant?'

SAXON STILL RELEVANT SHOCK!

I WOULD like to say to Jon Hotten, and the rest of the krew at *Kerrang!* who love to callously butcher anything Saxon do these days, that they can just SOD OFF!

I have been a Saxon fan since I heard a track called '747...' by them on the 'Friday Rock Show' last May. Since then I have bought anything I could get my hands on by them, so why don't you give Saxon a break?

I have read fellow readerz komments on the Cumbria Festival, and they all complain of how Hotten reviewed Saxon's set wholly inaccurately. How you can take the piss out of Saxon while at the same time having a four-page special on Vixen, who are just a pile of crap, makes me puke.

Tell me, when was the last time you had a large centre page pull-out of Saxon? Even if you just include them in Any Kwestions? it's better than nothin'! Just accept that Saxon are still a part of the Metal scene. **Paul Quinn's Hat, Manchester.**

REAL METAL MUTHA!

SOME OF your readers make my blood bubble! Has nobody heard of freedom of speech?

I often disagree with what other people think, but it's their choice!

Most Metal fans have a wide range in tastes, from Thrash to Glam. In my house alone the tastes vary enormously, so we just take it in turns with the hi-fi.

There are enough people who have a go at Metalheads without us helping them from within the ranks! Does it really matter how long or short someone's hair is? I've never chosen a friend on how 'Metallish' they are, and I doubt very much that all *Kerrang!*'s readers are perfect (though my husband says he is!).

At the end of the day we all have something in common, the best music in the world – (my opinion!) – METAL! **Mrs Mandy Clark, Hants.**

SPOT THE DIFFERENCE

I DON'T believe it. I don't f**kin' believe it! The arseholes who work for Clearasil have started repeatin' that f**kin' awful spots ad again!

Y'know, the one that begins: 'My sister's a Greaser'. Aaaaarrrgghhh!

How can anyone be soooo nasty? I get enough f**kin' slaggin' off at college cause of that stupid advert! Is there anyway we can stop things like this happenin'? **Steve Harris' Greatest Fan, Somewhere in Scotland.**

PROFESSOR METAL

I'M DOING some research for my college thesis into 'alternative culture', especially music, so I wondered if your wonderful magazine might print this letter to help with my survey. I'd be grateful if anyone would care to answer the following questions, in this case with particular reference to Metal.

1. What style(s) do you listen to? a: Mainstream, b: Glam, c: Thrash, d: Hardcore/Crossover, e: 'Hippy' Metal, f: Others

2. Where do you get to first hear most of your music? a: Radio, b: Clubs/Pubs, c: In a record shop, d: Friends, e: Other

3. Where do you obtain most of your music? a: Record Shop, b: Mail Order, c: Tapes from friends, d: Other

4. Do record reviews in the music press influence your choice in buying/listening to an album? a: Greatly, b: Partly, c: Not at all

5. Do you generally find it easy to get hold of the music you want? a: Always, b: Sometimes, c: Never

6. Do you think that local TV/Radio stations cater for your taste? a: Well, b: Partly, c: Not at all

7. How would you describe the attitude of society in general to rockers/Thrashers? a: Welcoming, b: Indifferent, c: Patronising, d: Hostile and aggressive

Finally, if you could record your age and sex, along with any other comments you want to make, and send them to me, I'd be eternally grateful. **DJ Marshall, 11 Bethersden House, Kinglake Street, London SE17 2LH.**

Spit it out to* Kerrang!, *Kommunikation, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ

THE GOSPEL
according to Fotodisk Video . . .

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LIVE AT THE HAMMERSMITH ODEON NFV 101

URIAH HEEP
RAGING THROUGH THE SILENCE LFV 102

IAN GILLAN
GARTH ROCKETT & THE MOONSHINERS LFV 103

NUCLEAR ASSAULT
HANDLE WITH CARE EUROPEAN TOUR '89 LFV 104

3 WAY THRASH
FEATURING CANDLEMASS, D.A.M. AND DARK ANGEL LFV 105

DOOMSDAY NEWS VOL 1
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WEEK IN METAL

Archive anarchy by Andy Boot

1970

ELP sign to Island with an LP to follow in October.

1971

Jude, a minor league supergroup that never issued an LP, are formed by **Robin Trower** (ex-**Procul Harum**), **Clive Bunker** (ex-**Jethro Tull**), **James Dewar** (ex-**Stone The Crows**) and newcomer vocalist **Frankie Miller**.

1972

Randy California releases **'Kaptain Kopter And The Twirly Birds'**, which is really a **Spirit** album in disguise. **Simon King** collapses onstage at **Hawkwind**'s **Plymouth Guildhall** gig – it's blamed on overwork and exhaustion (not drugs!). The reformed **Free** set dates for a tour featuring **Paul Kossoff**, **Simon Kirke**, **Paul Rodgers**, and newcomers **Tetsu** and **Rabbit**.

1973

Jethro Tull announce their retirement as they consider no one has really appreciated **'Passion Play'**! A petulant **Ian Anderson** announces plans to turn it into a musical film... Talking of musical films, **Ken Russell** is hired to direct **Pete Townshend**'s **'Tommy'**.

1974

Alvin Lee will not be leaving **Ten Years After**, but is doing solo gigs

BURKE SHELLEY of Budgie dozes off on the 'Bandolier' tour (1975)

Pic Steve Emberton

and an album. **Be Bop Deluxe** split – **Bill Nelson** is to reform the band with a new line-up. **Black Oak Arkansas** have a **'Street Party'**, **Birth Control** go through **'Rebirth'**, and **Foghat** are **'Energized'**.

1975

Robert Calvert rejoins **Hawkwind**, **Peter Gabriel** quits **Genesis** – did they really audition **Nick Lowe** as a singer!? **Ron Wood** is tipped to join the **Rolling Stones** permanently, with **Steve Cropper** (ex-**Booker T And The MGs**) to replace him in the **Faces**. **Budgie** tour as they release **'Bandolier'**, **Tea** get eponymous, and **Kiss** are **'Dressed To Kill'**.

1976

Thin Lizzy release **'Johnny The Fox'** and tour. **Wishbone Ash** to tour the UK for the first time in two years. **Grand Funk** release **'Good Singing, Good Playing'** with **Frank Zappa** producing, and **Angel** are one **'Helluva Band'**.

1977

Keyboard player **Hugh McKenna** leaves the **Sensational Alex Harvey Band**. **Strife** tour.

The **Sex Pistols** film **'Who Killed Bambi'** begins production with cult director **Russ Meyer** in the chair.

1978

Boston release the long-awaited **'Don't Look Back'**. **Motörhead** sign to Bronze, who rush-release **'Louie, Louie'**. The **Dictators** release **'Blood Brothers'**, and **Mick Farren** gigs to promote his LP **'Vampires Stole My Lunch Money'**.

1979

The **Scorpions** replace **Thin Lizzy** as **Reading** headliners. **Spirit** break up as **Randy California** goes solo, supporting **Gillan** on tour. **Nick Gilder** releases **'Frequency'**.

1980

Thin Lizzy cancel gigs as **Scott Gorham** is rushed to hospital with a burst appendix.

Ginger Baker joins **Atomic Rooster**. **Paul 'Kipper' Raymond** joins the **Michael Schenker Group**. **Joan Jett** releases **'Jezebel'**.

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September 16 WEMBLEY ARENA

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1981

On his 32nd birthday, **Phil Lynott** is found not guilty of possession of cannabis (to which he had pleaded guilty), and fined £200 for possession of cocaine (which his roadie said belonged to him!). **Gaskin**, the cult progressive Metal trio, release '**End Of The World**'.

1982

Snowy White quits **Thin Lizzy**, and **John Sykes** joins. Ex-**Clash** drummer **Topper Headon** is rumoured to be joining **Fastway**... but he doesn't! Will the forthcoming **Who** tour be their last? **Pete Townshend** indicates this might be the case when he says: "We're going out on a mega-blast!".

1983

Stevie Ray Vaughan releases '**Texas Flood**'. **Jimmy Page**, **Eric Clapton** and **Jeff Beck** are to share a stage for the **ARMS** (multiple sclerosis charity) benefits, organised by MS sufferer **Ronnie Lane**. Also in the band will be **Charlie Watts** and **Bill Wyman** of the **Rolling Stones**, plus Ronnie Lane himself. **Lee Aaron** and **Pendragon** are last minute additions to the **Reading Festival** bill.

CALL TO ARMS (foreground, from left): Ronnie Lane, Jimmy Page, Eric Clapton, Bill Wyman, Jeff Beck line up for charity (1983)

Pic LFI

1984

W.A.S.P. tour as their eponymous debut is released. **Kiss** set a tour to show off new guitarist **Mark St John**. The **Rods** say '**Let Them Eat Metal**'.

1985

Hawkwind take a break from preparing their **Elric** show for the Autumn tour to appear at an anti-heroin benefit with the **Enid**, **Spear Of Destiny**, **Balaam And The Angel** and... **Vera Lynn**! **Russ Ballard** (the **Desmond Child** of the '70s!) releases '**The Fire Still Burns**'. **Dio** release '**Sacred Heart**', and **Mick Ralphs** says '**Take This**'.

1986

Agent Steel see a '**Mad Locust Rising**'. **Bad News** say 'f**k' at lot at **Donington**.

1987

Celtic Frost and **Rory Gallagher** announce tours. **Dio** prove themselves more OTT than **Bad News** at **Donington**.

1988

Two fans are killed and one seriously injured during **Guns N' Roses**' set at **Donington**. **Bob Calvert** dies at 43 from a heart attack. **David Lee Roth** set two **Hammersmith Odeon** gigs. **Celtic Frost** begin a new album with only **Tom G Warrior**, after he sacks the rest of the band. Noise Records criticise the **London Astoria**, calling its bouncers "unprofessional" after trouble at recent **Rage** and **Sabbat** gigs. **Bad Company** reach a '**Dangerous Age**'.

1989

Gang Green release '**Older... Budweiser**'. **Marillion** release '**Hooks In You**', their first release with new singer **Steve Hogarth**. **Aerosmith**'s **Steve Tyler** and **Joe Perry** steal the show when they guest with **Bon Jovi** at **Milton Keynes**. Earlier, BJ are nearly arrested after an impromptu acoustic show – out of a window at **Tower Records** in **London**'s **Piccadilly** – causes several hundred fans to gather on the pavement below and cause an obstruction.

BIRTHDAYS

Juan Croucier, **Ratt**, born August 22, 1959.
Keith Moon, late drummer with the **Who**, born August 23, 1947.
Gene Simmons, **Kiss**, born August 25, 1949.
Vivian Campbell, guitarist with the **Riverdogs**, born August 25, 1962.
Rob Halford, **Judas Priest**, born August 25, 1951.
Simon Kirke, **Bad Company**, born August 27, 1947.
Alex Lifeson, **Rush**, born August 27, 1953.

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ANY KWESTIONS?

DEAD GOOD!

■ **PJ ANSELL** of **Chandlers Ford** has written in as he'd like a **Dead Boys** discography, and also information about what they did afterwards – particularly **Stiv Bators** before he formed **Lords Of The New Church**.

The line-up he knows (Bators, **Cheetah Chrome, Jimmy Zero, Jeff Magnum** and **Johnny Blitz**), and he also has the following LPs: **'Night Of The Living Dead Boys'**, **'Young, Loud And Snotty'** and **'Live At The Limelight'**, a Stiv solo LP.

Well PJ, the only Dead Boys LP you don't seem to have is **'We Have Come For Your Children'**, the second LP, which was released on Sire in '78. The band split, and Stiv then went on to record a solo LP for **Greg Shaw**'s Bomp label in 1980, titled **'Disconnected'**, and the live LP you mention.

From this it was but a short move to his next project, the **Wanderers**, who produced one LP for Polydor in 1981, titled **'The Only Lovers Left Alive'**. This band were basically the remnants of **Sham 69**, and it's actually quite a good LP as I remember, and may be worth chasing up. It was following this that Stiv joined with **Brian James** to form Lords Of The New Church. As we told you earlier this year, Bators sadly died in Paris in June.

As for the other members of the Dead Boys, the only one I can tell you anything about is Cheetah Chrome. Pre-Dead Boys he was in a band called **Rocket From The Tombs**. He produced one 45 with them, **'Ain't It Fun'**, which came out in '75. The band later became the *avant-garde* **Pere Ubu**, whose early work is worth investigating for hard rock that's really WAY WAY out!

Mr Chrome's next project, **Cheetah Chrome's Muthaf**kers,** turned up on an LP released by Children Of The Revolution Records in '86. It's long deleted, but the label is worth all Metal fans investigating, as it gave us initial vinyl from **Sacrilege**, **Onslaught**, **Concrete Sox**, the **Stupids** and the **Apostles**! Not bad for a label that lasted for less than 20 releases!

D'YA KNOW ABOUT JOE?

■ **GARY MCCALL** of **Billericay** has set me something of a large task: he loves **Joe Walsh**, and would like a discography of all the man's activities.

Oh yeah, easy, I thought – but then I realised that Joe's been around for 20 years now, and has a disconcerting habit of cropping up on his mates' albums, so a complete discography including session work would run to several columns! So for the sake of all and sundry, I shall keep the discography down to Joe's solo work, band albums, and a few particular guest slots.

Joe started his career as the guitarist/vocalist/keyboard player with the **James Gang**, for whom he cut **'Yer Album'** on Probe/ABC in '69 – Beat Goes On recently re-issued this, and it's well worth a listen, as Joe plays some shit-hot stuff on it!

They then cut **'The James Gang Rides Again'** in '70, and two albums in '71, **'Thirds'** and **'Live In Concert'**, all for Probe.

From then on, Joe has basically had a solo career interrupted by one spell in a band (the **Eagles**), and some periods helping chums on the road. For the sake of clarity, we'll take the solo career in one fell swoop, and deal with the Eagles and sessions later...

Remaining with Probe, Joe cut **'Barnstorm'** and **'The Smoker You Drink, The Player You Get'** in '73. **'So What'** followed in '74, and **'You Can't Argue With A Sick Mind'** in '75.

At this point he joined the Eagles, and didn't fly solo again until '78 when he released **'But Seriously Folks'** on Asylum. This spawned the hit **'Life's Been Good'**.

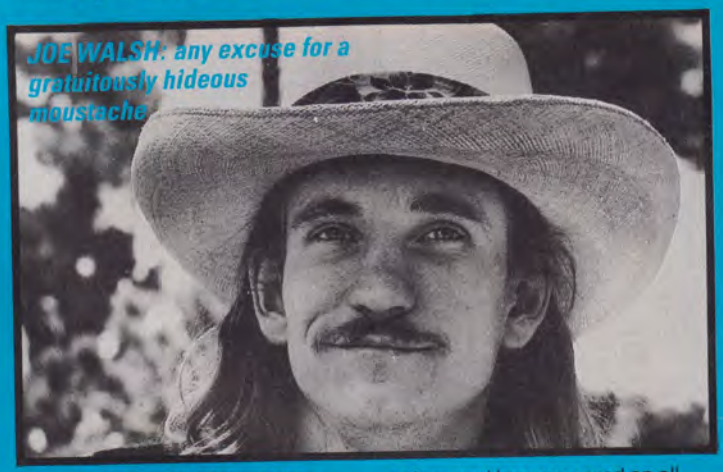
Following that, Anchor released **'So Far So Good'**, a compilation LP, in the same year. Not content with this, ABC (of whom, those of you paying attention earlier will have grasped, Probe were a part of) followed up with **'Best Of'** (coo, wonder what that was!) in '79.

Joe's own solo output got going again with **'There Goes The Neighbourhood'** in '81, followed by **'You Brought It, You Name It'** in '83. He moved from Asylum to WEA for **'The Confessor'** in '85, and **'Got Any Gum?' in** '87. The last solo outing was yet another compilation from Castle's Raw Power subsidiary in '88, called **'Welcome To The Club'**.

Meanwhile, back in '76, Joe had replaced **Bernie Leadon** in the Eagles, and arrived in time to appear on the infamous **'Hotel California'** LP – and incidentally did you know that this LP refers to a hotel that's famous for its Satanic gatherings? All I can say is, if Satanism is as boring as this album, then God's got nowt to worry about!

But enough of that: Joe also appeared on that band's **'The Long Run'** and **'Eagles Live'** LPs in '79 and '80. All these were on Asylum.

Joe has also played a big part in the solo careers of a couple of artists, and has appeared on all their solo LPs to date. First of all, there are the two LPs from ace session drummer **Joe Vitale**, a man whose skills have livened up several of Joe's albums. There was **'Rollercoaster Weekend'** on Atlantic in '75, and **'Plantation Harbour'** on Asylum in '80.



JOE WALSH: any excuse for a gratuitously hideous moustache

Then there's the solo career of **Jay Ferguson**, the fab singer/keys man who was a founder of **Spirit**, and the force behind **JoJo Gunne**. Joe has appeared on all five of Jay's solo albums (and just where is Jay now, eh?).

For the ubiquitous Asylum (was everyone on the West Coast on that label?), he cut **'All Alone In The End Zone'** in '76, **'Thunder Island'** in '77, and **'Real Life Ain't This Way'** in '79. Ferguson then moved to Capitol to cut **'Terms And Contradictions'** in '80, and **'White Noise'** in '82.

Finally, you might be interested in the **'Old Wave'** LP, a project masterminded by Joe and **Ringo Starr,** which consisted of an all-star band (including **John Entwistle** and **Eric Clapton**) cutting a slew of pub rock and R'n'B faves. The only country mug enough to put this out was Germany, where it emerged through Bellaphon in '83.

And speaking of Ringo, Joe was last spotted in his **All-Starr** band, touring the USA last year, and there are plans for the UK and Europe this year! Phew!

Metal-related problems answered by Andy Boot. Send your kweries to: Any Kwestions?, Kerrang!, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ

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RITUAL THRILLIN'

PERRY FARRELL, the mainman with weirdo Metallers JANE'S ADDICTION, has just recorded a song that sounds like 'Fiddler On The Roof' – at least that's what his dad says. DON KAYE, on the other hand, thinks their new LP, 'Ritual De Lo Habitual' sounds like a record of 'stark musical beauty and plenty of hard-edged, raw rock 'n' roll'. But such conflict of opinion is all in a day's work for a man who thinks he might be about to die...

PERRY FARRELL speaks in slow, deliberate tones, often pausing for thought and picking his words carefully, looking for the precise point he's trying to make.

"You know, my father called me up for the first time in my whole life; he actually liked a song on the new record – 'Of Course' – because it reminded him of 'Fiddler On The Roof'... Ha-ha! I felt like, *whoa*, man, maybe I'm taking a step in the wrong direction!"

Perry needn't worry about doing something wrong. Perry's the lead singer, conceptual guiding light and principal songwriter for LA's kings of the bizarre, Jane's Addiction, and their third LP – called 'Ritual De Lo Habitual' – is a twisted, dense trip through the peculiar vision of Perry, often blunt and uncompromising in its imagery and language, but also containing moments of stark musical beauty and plenty of hard-edged, raw rock 'n' roll.

PERRY DOES everything for a reason, and all his art has its own meaning to him, but unfortunately his artistic conceptions, like all true art, rub people the wrong way. 1988's effort, 'Nothing's Shocking', featured cover art that led to the record being banned from the shelves in several major US retail chains. This time, Perry's not about to muzzle his creative urges, but he's willing to compromise.

"This year, things are getting a lot more intimidating so that it's not funny anymore. So I kinda felt like, look, I can do an alternative cover and really make a point here. Not only that, I could speak my mind. At first I was very bugged by it. At first the word was that there would be no hope to sell this record, because it's not even a matter of good taste/bad taste – it's a matter of going to jail.

"So my deal with Warner Bros was, 'Don't touch the original! As long as you give me your word that I get to put the original out, I'll give you a second one that they can't possibly ban."

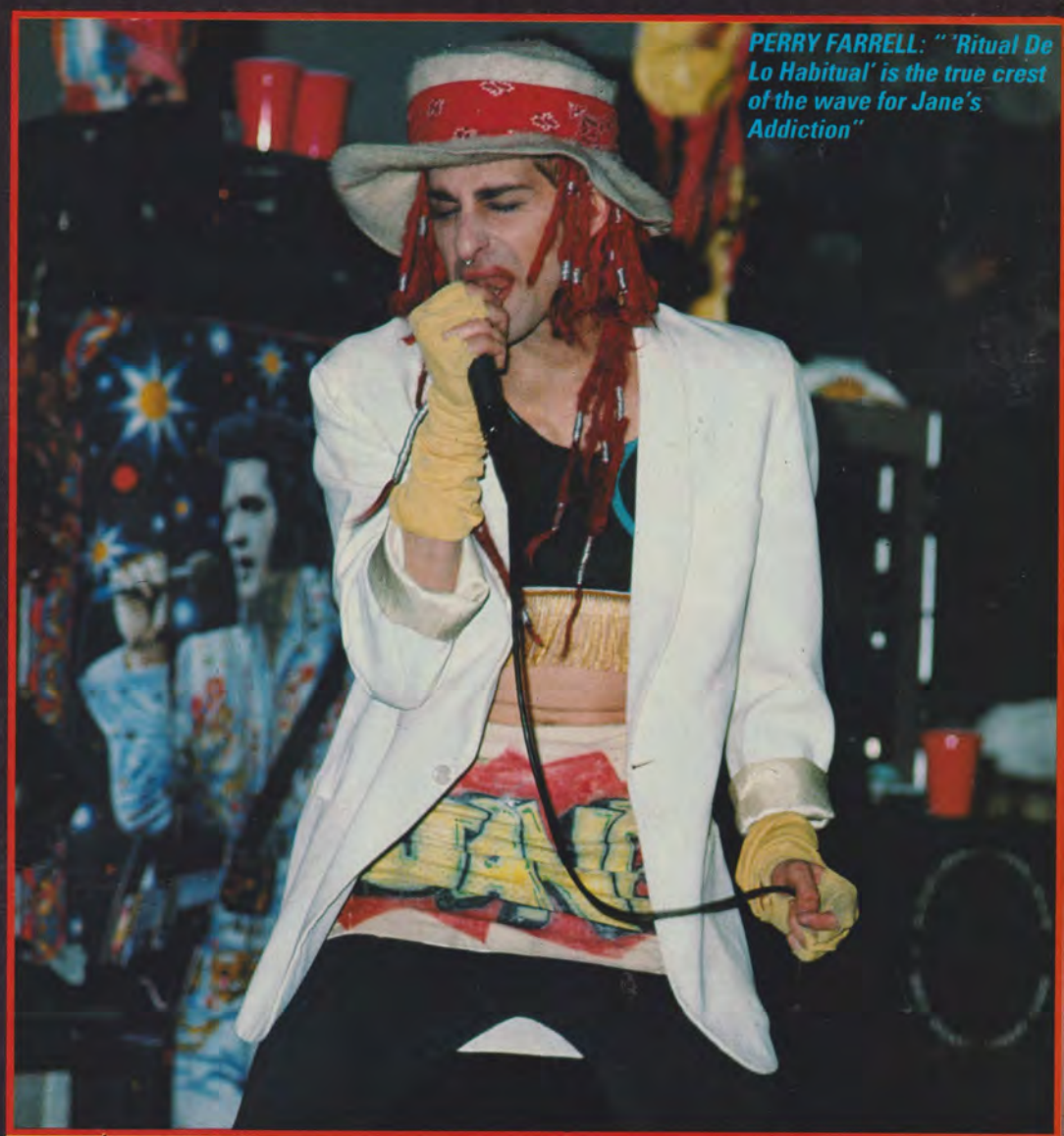
The alternative cover (for the US only) is a plain cardboard package, with the First Amendment of the US Constitution (guaranteeing freedom of speech) printed on the front, and a statement about Adolf Hitler on the back. It may be a compromise, but it's also a sly, subtle attack on the disturbing forces at work here.

"I really think the tide is going to turn on these people. I don't think it's been brought to attention enough that these people are actually the detriment to society. They're sluggish, slow-minded thinkers who stopped growing emotionally the day they discovered their own genitals. There's something wrong with them, and I think the world in general is due to make an emotional growth. It's inevitable."

SINCE FORMING the band several years ago with guitarist Dave Navarro, bass player Eric A, and drummer Stephen Perkins, Perry has been no stranger to controversy. But these days, he has "gotten a little bit more comfortable" with his approach.

"I've got some theories on how to approach art, vulgarity, lewdness, all these things...

"I don't necessarily like seeing anything too literal, and with that guideline of not being too literal in anything, that's pretty much as far as I go in terms of drawing lines. I like to make people think they know something that not everybody else knows, even though I'm feeding them the information. I like making people feel smart by making them feel like they've



PERRY FARRELL: " 'Ritual De Lo Habitual' is the true crest of the wave for Jane's Addiction"

discovered something, and you begin by not being too literal – by having something to say and not coming right out and saying it."

'Ritual...' is far from a literal LP – and far from a conventional one. It's a work of great complexity and depth, and Perry is admittedly proud.

"This is the true crest of the wave for Jane's Addiction," he muses, "and it will be for a long time if things roll out the way I see it in my mind. This is something I put a lot of effort into, and gave a lot of my mind to. Hopefully, I'll get my mind back – Ha-ha! – but I've got this record sounding the way it ended up sounding."

How much of the finished product is simply Perry Farrell and how much is a cumulative effort between Perry and the other three musicians who seem to exist in his shadow?

"The way I work is to get a good team together, and I really do depend on them to put their two cents in. The way I make art is that you've gotta have outside influences. Even if they think they're getting it right and their interpretation is actually off, you need that, because if you don't have it, you find that you're becoming so f**king redundant that you're not even aware of it."

UNTIL NOW, it's been the other three quarters of Jane's Addiction who've served as the sounding boards for Perry to bounce his cryptic vision off. But the man does like to throw you curveballs, both in his music and his statements, and his next remark comes as a complete surprise...

"In all likelihood, this is gonna be the last Jane's Addiction album. We might record one more during the course of the tour, but after that I seriously doubt that there's going to be a Jane's Addiction in the way it was in the past. So although I might have seemed a little heavy-handed to those guys, they're very young and they'll have a lot of time to work on maybe more of the things they want to do.

"This band is my most important project without a doubt, but it's not an end-all for me. I have a lot of things I want to do in my life, and let's face it, time is clicking at this very moment. I've got ideas in my head about places I want to go and things I want to do,

"I feel like maybe it's gonna be over pretty soon. It's either because I'm gonna die, or because people won't leave me the fk alone to get a new stream of ideas..."**

and they don't include Jane's Addiction.

"I couldn't possibly split right now 'cause I feel like I haven't finished. But I'm kinda runnin' short on it right now. It's buggin' me a little because I feel like maybe that's because it's gonna be over pretty soon.

"It's either because I'm gonna die, or because people won't leave me the f**k alone to get a new stream of ideas..."

WHY PERRY feels the end is near is a mystery (although strange rumours about Perry's health reached this writer's ears a short time after this interview was conducted).

The stories about rampant drug abuse and numerous attempts at rehabilitation continue to circulate, but Perry pointedly makes only a vague comment.

"It's kind of a boring subject these days. If I really want to talk about it, I can go on any number of chat shows, in line with all the other rehabilitated entertainers. But it seems really boring now, so I just don't want to talk about it."

What he *will* talk about are some of the projects he's got in the works for the immediate future. The biggest is the film he and girlfriend Casey are working on, being shot in Mexico, an undertaking that he's had to fight for all the way.

"The album will serve as the soundtrack for the film. We want it to be a feature film. The compromise I had to make is that I'll give Warner Bros at least two videos – this seems to be a recurring theme in my life, trading off a nicer version of myself so that I can do what I want.

"I'm hoping that at that end of this tour, I'll be completely self-supportive and I won't have to go to anybody for any money, just to Warners for distribution. That way there'll be no more compromising."

Unfortunately, compromise does play a role in the music business, especially touring, and Perry knows that.

"It's unfortunate, because everybody wants to get their bucks and touring's a great way to do it. I know it helps everything in the long run, but it's just abnormal, and to make a show as great in my mind as I would like to, it almost pays for me to set it up differently so that I feel excited to go into the shows.

"In the future, I'd like to be even more controlling as far as the amount of times per year that we play goes. Right now I know I'm pretty much in debt, and I know there's certain things I have to compromise on – one of them being that we do have to play more than we like to.

"It's not that I don't like to play, but I take it a lot more seriously, and to have that warrior kind of vibe is a hard thing to do. It's like asking someone to go to war every day. You might lose that killer instinct."

THEIR LAST tour had an effect on a lot of people who saw the band, not the least of which were musicians struggling against their own compromise and crises, and one positive thing that emerged last year in Jane's Addiction's wake was the breaking down of barriers between such diverse audiences as the Metal crowd and the alternative crowd.

It also inspired a number of bands, some good and some piss-poor, to go for their own identity and not worry about who they were playing for. But Perry say's he's not completely in touch with the impact his band has had.

"People tell me I've done some good things, like helping other bands with their attitudes, and what they can and can't expect out of a record company, but I'm not an avid follower of the business. I find that stuff out more when I'm on the road.

"When I'm off the road, I keep a serious mind to creating things, and I'm not in the clubs as much as maybe I'd like to be. So I don't really know what I'm causing."

WHATEVER HE'S caused, or will cause in the future, Perry wants to keep his integrity by keeping the subversive and thought-provoking music of Jane's Addiction away from the mainstream. He doesn't think it will be that difficult either...

"I have a pretty good idea of where this record is gonna land on a popular level. And I'm hoping that it doesn't... I've actually requested that it never goes Top 40, and I've requested that the songs only get medium rotation on the radio stations – I don't want heavy airplay. So there's a good chance that you're not gonna see me next to Tiffany. And if you *do* see me next to Tiffany on the MTV playlist, it's really not my fault..."

SCULPTURE ART for 'Ritual de lo Habitual'... "Sluggish, slow-minded thinkers who stopped growing emotionally the day they discovered their own genitals" should not study this photo

YOUTH CAN'T STOP McROCK 'N ROLL

'They' laughed, they scoffed, they secretly wished they were half as good: but the widdly *wunderkind* THOMAS McROCKLIN has shown 'em all. He's been pretty much adopted by one Steve Vai, he has a *very* major deal in the wings, and has just become the only person to ever get the better of RAY ZELL in an interview...

UNLIKE OL' Queen Vickie, the Zell is easily amused. So it tickles me in a wry sorta way the amount o' people I meet who still scoff at the very mention of micro guitar maestro Thomas McRocklin.

'They', of course, are usually in 'the business' in some shape or form, and 'they' usually haven't actually witnessed the little bugger in full flight.

The most affection I've seen showered on him has been from yer 'average' rock fan. I remember watchin' with a mixed sense of interest and amusement as various species of the denim 'n' leather brigade fussed over 'im on the steps of the Hammy Odeon after a Diamond Dave gig in '88. He wasn't 'Thomas McRocklin', he was 'the kid on the back of *Kerrang!*' (Donington '88 preview issue) and he was a fellow rock warrior (despite the fact his boots were too big!), and was endearingly respected as such.

TO ME, the aforesaid factor is as important as Steve Vai, hailed (by some!) as the greatest rock guitarist ever, seemingly adorin' our Thomas, and former Led Zeppelin manager Peter Grant considerin' the McRocklin mite to be worthwhile of his "managerial and creative direction". A provocative sentence to toss in as an aside, but hey, it's just another link in the colourful chain of events for the average 10-year-old prodigy.

A couple of years back, Thomas appeared as a pre-pubescent Vai, in an ad for Ibanez guitars. Earlier this year, continuing the theme, Via enlisted the Lilliputian string-slinger to appear in the vid for 'The Audience Is Listening', the 45 from his mucho acclaimed 'Passion And Warfare' elpee. McRocklin portrays Vai as a schoolboy (with-electric-toy) showin' he's hot but, uh, not necessarily for teacher.

(Followin' the shootin' of the vid, Vai handed Thomas the first-off-the-line Ibanez Universe seven-strings, as seen in the Whitesnake videos!)

Almost exactly two years since I first interviewed Thomas – the very afternoon after first seein' the young Geordie perform on TV-AM – an' with a record deal (finally!) loomin', I chat with the wee one on the patio (or 'the ledge bit outside me window'!) about the Vai vid an' what maketh the kid.

SO HOW'D the Steve Vai video come about?

"I was just talkin' to 'im on the phone..." (like one does?) "...an' Stevie says, 'I'm gonna be makin' a video and I want to put you in it!'."

Did you believe him?

"Oh, I believed him. But m'dad heard me talkin' an' thought I was jokin' or summat," he says, gigglin' at the memory. "So he took the phone an' said hello..." (mimmicks a silly voice) "...an' Stevie was really there!

"The filmin' took two whole days in... Plant City or somethin' (Plant City, Florida). It was like loadsa plants but they were weird... like icicles!"

Have you been at the Lucozade again, Thomas?!

"Eh?" he winces.

Never mind. So was Steve there for the filmin' with ya?

"He was there for the whole thing, watching."

I must say it was generous of you lettin' Steve appear for a few seconds in his own video!

"I thought I was gonna be in like 20 seconds at the most!" exclaims Thomas. "It's about three minutes of me runnin' around the classroom and one minute of Steve Vai!"

You seem to be concentratin' on mimin' the right chords...

"I can play the song."

As good as Steve?

"No... it's his song. But I can play it roughly."

Ya reckon Steve'll ever be as good as you?

"Ohhh, I don't know," he returns, humourin' me humourin' him.

With a bit o' practice?

"He does enough practice! About 10 hours a day!"

That's cos he's scared of you comin' up on the horizon!

"Aye, that's probably it," he says casually, as I get the feelin' *I'm* bein' humoured!

D'YA REMEMBER that first interview when I argued with you that Eddie Van Halen was better than Steve Vai, and you said you didn't like the blues?

"No, I didn't say that!"

Yes you did, I pounce (cos I'm hard an' don't take no shit from anyone!).

"Well, now I love the blues! I like Jeff Beck, BB King... And Sabbicas – he's a flamenco guitar player."

So how much have you improved in two years?

"A million times not as messy. I don't tap so much, with more harmonics. More rock and not so much Heavy Metal."

What do you think of Aerosmith?... Of Joe Perry?

"I'm not very keen on them. It's just not my style, that stuff. It's a different type of blues really, isn't it? It's like the treble's turned up a bit or summat."

I don't pretend to know what he's talkin' about, but my quizzical expression seems to amuse Thomas anyway.

What do you make of your hero Vai in Whitesnake?

"I don't think David Coverdale has done the right thing. Stevie doesn't suit 'em at all."

An' finally, Thomas me ol' son, what do you see yourself doin' in the future?

"Playin' with me Scalextric."

Noob! I mean in 10 years time or somethin'! D'ya reckon you'll be in a proper band as just a member, or will it be named after you, like a project, like... Yngwie Malmsteen? Have you ever heard him?

"I've heard him," he sighs, "I saw him live."

And?

"He was shit! Everything's like a-million-notes-a-minute an' every song had the same lead.

"But I want to be in a proper band... without a singer."

Without a singer? I scream. Oh no, tell me you really wouldn't want to be in a band that only played... (I pause and shudder before takin' a stab at 'that' word): INSTRUMENTALS!?!

"Probably, I don't know" he mutters, unfazed at my pathetic display of emotion, before shootin' me an impassive glance with his saucer-sized brown eyes and addin' the piece de resistance:

"Can I go to the toilet?"

THOMAS McROCKLIN: "Stevie Vai says, 'I'm gonna be makin' a video and I want to put you in it!' "

Pic Ray Palmer

BLACK SABBATH
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aberdeen capitol mon 17th
glasgow barrowlands tue 18th
sheffield city hall thur 20th
hanley victoria hall fri 21st
I.R.S.

Once upon a time, FAITH NO MORE were just a novel act. Then they sacked a singer, released 'The Real Thing' and rewrote the touring rulebook. It speaks volumes for their current status that this Friday, they're due back in the UK for a second-on-the-bill slot at the Reading Festival. Singer and chief librarian MIKE PATTON asks MIKE GITTER to turn over a new page in his notebook, cos he wants to tell him a story. He wants to clear up all the will-he-quit?/will-they-sack-him? rumours and give you, to borrow a phrase...

FACTS NOT FRICTION

CARING A lot gets tiring. A year from the day 'The Real Thing' reared its ugly, multi-directional head, Faith No More finally win the attention of their native land.

It's been a difficult year in the spotlight: one of preaching honesty rather than cool; of exorcising the ghost of original lead singer Chuck Mosely and adjusting to 22-year-old-frontman Mike Patton; of touring their brains out and still smiling for cameras. 365 days of this, with many months to go, and signs of strain are starting to show.

Keep in mind it was nothing compared to the days of bitter fist-fights with the dreadlocked and gesticulating Chuck, but it has been a year of non-stop road-wear: getting spat on for their Californian Metallica support efforts; spending a dead Winter bottom-ending the US VoiVod/Soundgarden bill; six or seven European visits – counting this Friday's Reading Festival and other Continental outdoor shows; and a full-blown US arena slot with Billy Idol waiting in the wings.

Add to that Patton's dogmatic insistence on keeping with his old outfit, Mr Bungle, and the grounds for disharmony and discontent more than slightly imbue FNM's mutant ranks...

ALL THIS as 'The Real Thing' turns Gold. The culprit? The brilliantly unpigeonholeable, 'Epic', a sliver of imagination thrust up the arse of middle America every hour on the hour by the great bastion of cultural conservation, MTV.

Consider this: in the space of a single sweltering June day, the damn thing outdid the business it generated in its first six months of release. Seems that somewhere deep in the machinations of industry, someone was starting to get severely embarrassed by the critical buzz-dom and overseas acclaim Faith No More were receiving – to say nothing of the meagre US record sales. 45,000 units does not a band of the '90s make.

"MTV is something we don't get to see everyday and record sales are just numbers," starts in Michael Patton with a conspiratorial sneer. "To us, these accolades are a joke, a farce, something that's just not real.

"We don't see ourselves prancing all over MTV – the truth of the matter is that we're still playing 200 seaters in the US. Europe is a bit better – we get to play festivals there – but then again, I shouldn't even say Europe. It's just England and that's got a lot to do with the amount of attention we've paid them.

"I think we're just perceived as a pop band there, a disco, dance-mix sensation – like Kylie Minogue or Bros."

Nevertheless, just a day back from Denmark's Ras Kilde Festival, the band find themselves with three weeks of sold-out US club headliners in front of them. An occurrence that would ordinarily thrill a band in their position. But Patton, no longer the sexy, svelte kid of a year ago, seems morose and unimpressed.

It seems that for the most part, the past 12 months of back-breaking and proving themselves to generally apathetic ears have been, well... fruitless.

"Right now, I've got to look back over the past year and ask myself, 'How much of this has been a waste of time?'," Mike reflects, staring out at the distant spires of Cambridge, Massachusetts' Harvard University.

"Now we're headlining a lot of the exact same clubs we opened for on the VoiVod tour. Couldn't this have happened sooner? Couldn't the video have been worked this hard a year ago?

"It's frustrating. Now that the album's starting to pick up, it's new to 90 per cent of the world. We've got to cater to this totally new crowd and for us, the album's a f**king year old. We've got to act like everything's fun and great and we totally love each other. Lovely."

DOES PATTON fancy himself a changed man? Recipient of an education he never expected when drafted from Bungle-land and thrust into the world of magazine covers and press adoration?

"I've grown to respect myself less and less," he admits, "and I feel bad for virtually throwing away the past year. I'll sit there sometimes and think, 'Okay, if this year didn't happen I'd be 21, not 22'.

"There's a year gone from my life and although I guess that all this stuff happened, it doesn't seem so. I'm not making any more money than I was, I doubt I'm any smarter than I was. I've seen a lot more and I've done a lot more, but it's pretty much the same thing every night.

"I've gotten myself caught up in this disgusting machine that's rolling down the hill, out of control and I can't get out of it. It makes me feel used."

Well, if that's the case, why not pack your bag and call it a day?

"I really don't have anything better to do. Maybe, I'd be at school, enjoying about 30 per cent of it and the rest of the time, I'd probably be wondering, 'Why am I wasting my time?' "

Is Faith No More at all like being at school?

"Sometimes, yeah. When I was at school, I'd also have a job and this is more like the job. Then again, sometimes it's just fast-food for me. It's nothing. A sub-nothing, actually. You're waiting to do the exact same thing that you did last night, sometimes say the exact same thing. It's just disgusting. Sometimes I feel like Steve Martin before he started acting and it really just feels like going through the motions all the time.

"I used to think that you should be up for every show you play and you should be ready to throw away everything that's happened to you and play a really great

FAITH NO MORE: just like being at school

Pic Ross Halfin

MIKE PATTON: "I've gotten myself caught up in this disgusting machine that's rolling down the hill, out of control and I can't get out of it. It makes me feel used"

Pic Mark Leialoha

show for the people who've come to see you..."

ADMITTEDLY, PATTON has grown disenchanted. At the beginning of Starship FNM's year-plus journey he tackled predominantly apathetic and uninitiated crowds with the force of a young bull.

Months ago, a bundle of flailing, leaping spastic energy, it seems as if recent history has somehow buried his intense, emotional commitment.

"I used to watch someone like Iggy Pop or Henry Rollins and wonder how they were always so angry, so pissed off. Now, it's dawning on me that they're not always pissed off. Maybe they had a great day that day and like me, sometimes, are going through the motions."

And of course, there's that absurd Anthony Kiedis business.

"That's a dumb thing I've got absolutely nothing to do with," Mike groans, "I don't care. I really don't. Reading that article gave me a good laugh – it sounded like old Anthony felt a little threatened, I dunno.

"If he wants to give me press instead of his band, his girlfriend or whatever, that's fine by me.

"I'm sure he didn't count on it getting slapped on the cover of *Kerrang!* Then, after that, they called me up right afterwards, asking me to do a rebuttal. What is this, Bon Jovi vs Axl Rose? I don't need it." *(Blame your publicist, who suggested it, not us – Ed.)*

THE BOTTOM line on Mike Patton is plain to see. He is a victim of a common ailment of Americans born after '65 – he has Sesame Street Brain! It's not out of wanton brattishness or dissatisfaction with the band that he gripes, but due to an attention span of milliseconds requiring constant diversion. Nevertheless, the fact remains...

"...That I really, really like this band," he beams. "Still, I think the rumours are really, really healthy. They keep me on my toes. My favourite one is that they kicked me out of the band because I'm such a brat. Ha! I really like that one.

"The other rumour that's great is that they're gonna kick me out because I wear the Mr Bungle shirt all the time.

"Admittedly, a lot of my interviews don't particularly help.

"Maybe people that interview me expect me to talk about how I'm such great friends with everyone in the band and how we go out together and drink beer – not to mention how, every night, I look over at Jim Martin and he really turns me on. He's so sexy.

"I don't say that kind of shit so people immediately assume I'm bitter or not completely satisfied and that's just not the case."

AS FOR the self-labelled "frustrated spazz death disco" bone of contention known to the world as Mr Bungle, Mike, a self-proclaimed lover of "uncomfortable situations" maintains: "Mr Bungle is something I've always done. It's something I've done for six years and it's just not something I can break away from – ever."

He confesses to feeling more like an "employee" in FNM though flatly denies he has any plans to leave.

"Just the situation of being in two bands is cause for rumours," he furthers. "Being in two bands gives someone ammunition to write total bullshit about me. It's something for the press to pick up on, especially considering that was the case with Chuck, except we don't have fist-fights like they did.

"This is something else for the press; 'Oh, the singer's got another band, he's not completely loyal, he's cheating, he's committing adultery, the son9fabitch, brat, pig!' "

KONTINUEZ OVER

FRICTION

FROM PREVIOUZ PAGE

Mr Bungle are white boy be-boppers with a serious porn fixation whose recorded output to this point has been a clutch of demos. They've had no shortage of record company suitors, both large and small.

Bob Briggs, proprietor of Faith No More's own label, Slash, promises to indicate within the next few weeks whether he'll sign the band or pass them off to another label...

WOULD A Mr Bungle album and tour be the ever-elusive "time-off" for Patton?

"Yeah, definitely. It would be completely different for me – the music, the way we do business.

"I'm more in touch with all of that in Bungle. For chrissakes, I'm the singer, roadie, road manager and I love it. It keeps me in touch with reality.

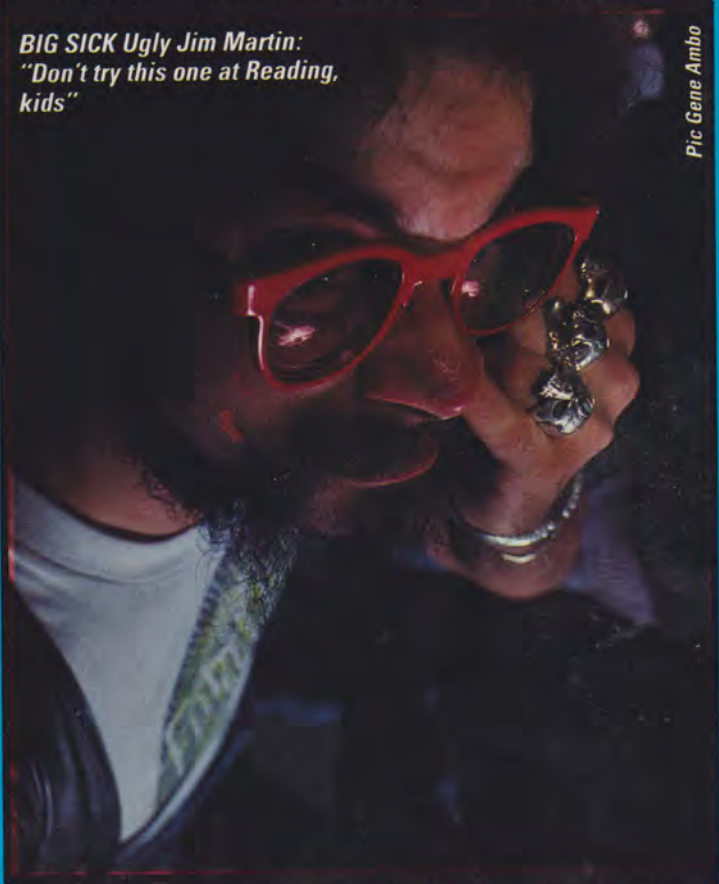
"I'd probably go crazy without it and I'm always calling the record label asking when I can do it – even though it won't be for months.

"The nice thing is that people at Slash are starting to warm up to the idea now that Faith No More's doing so well. Some people, especially the ones dishing out the money were like, 'Why are we doing this for you if you're not completely committed?'

"It's not about commitment. It's about being stubborn, maybe being a dick, but ultimately, being happy."

"In Mr Bungle, I'm the singer, roadie, road manager and I love it. It keeps me in touch with reality. I'd probably go crazy without it and I'm always calling the record label asking when I can do it – even though it won't be for months" – MIKE PATTON

...and now for something completely different: just in time for the Reading Festival, BIG SICK UGLY JIM gives BIG BIG UGLY STEFFAN CHIRAZI some important tips on Bathroom Hygiene for all those queueing outside the portaloos



BIG SICK Ugly Jim Martin: "Don't try this one at Reading, kids"

Pic Gene Ambo

"WHENEVER USING a lavatory seat on which other people's asses may have been placed, always be very careful to ensure that no part of your body touches the porcelain," explains 'Dr M' live from a secret Swiss hideaway somewhere in Lucerne.

"Make sure to carefully wrap a double-ply strip of lavatory paper around the seat so as to lessen the risk of infection.

"Place some paper down the lavatory and into the actual water, so that the risk of any diseased splashback is greatly lessened. This will depend, of course, on the size of the turd.

"Be sure to wash your hands, as whilst wiping your asshole, you can never be sure that a small amount of faecal matter hasn't strayed onto your fingers. Use a brush under your fingernails whenever possible..."

Failing all else, Dr M advises festival goers to, "shit on the ground".

Some of these methods were originally seen by viewers of a Faith No More special on MTV. When asked why Martin chose to do this on MTV, he responded:

"As I have the opportunity to speak to millions of people, I figured I would give the young kids out there some advice on proper toilet procedures. After all, we don't really know what parents are teaching their kids these days."

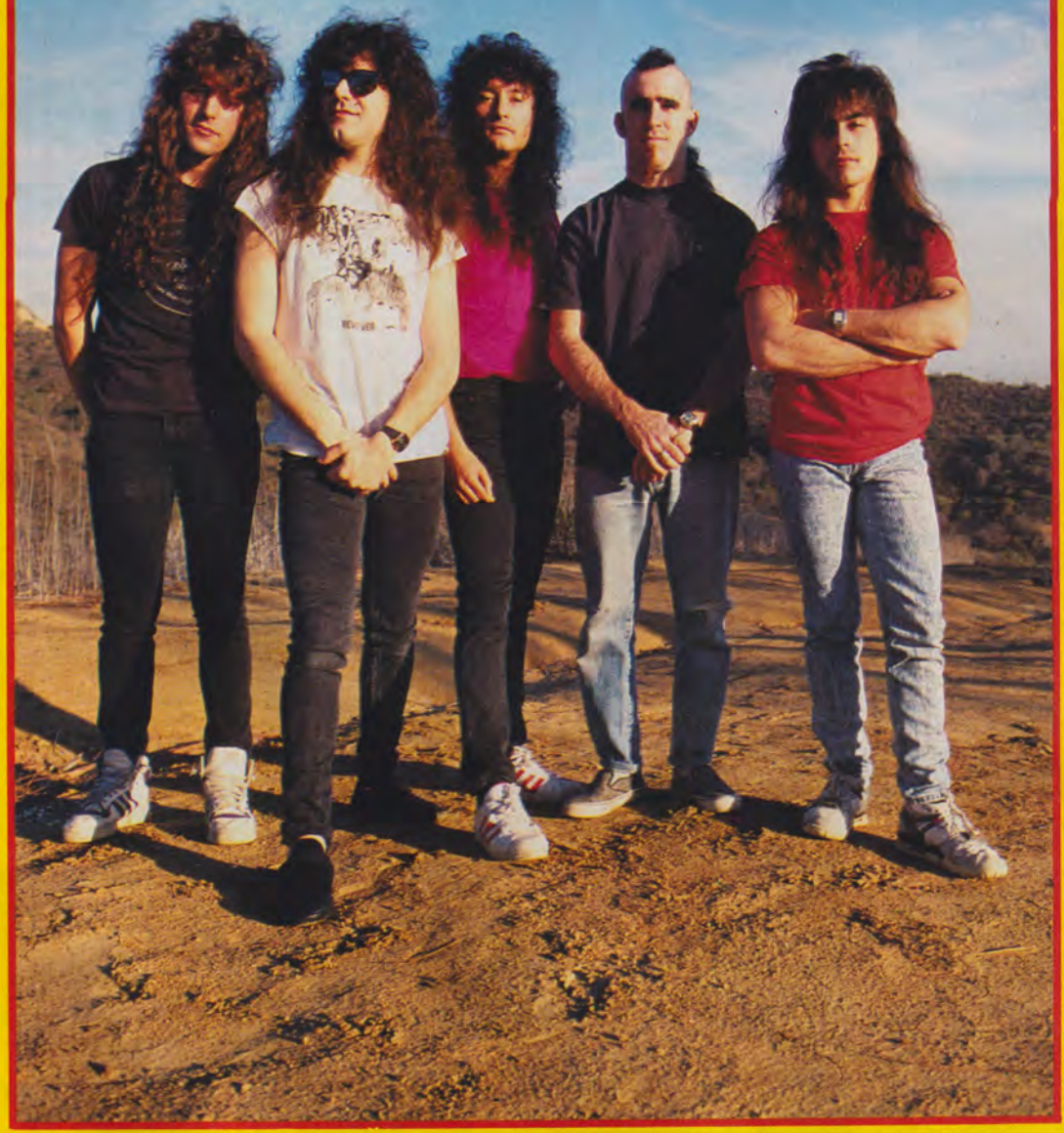
Indeed, as the FNM explosion gathers pace in the USA, their management team have received numerous complaints from parents. One anonymous letter posted in San Antonio, Texas, stated that Martin's facial hair and glasses were "a corrupting influence on my kids. This is not a healthy 'fashion'."

A management spokesman replied: "Jim's an easy target for some of these parents but hopefully if some of them saw the MTV special, they'll realise that you shouldn't ever judge a book by it's cover.

"Personally we applaud Jim's efforts to promote bathroom hygiene and wish more rock bands would encourage matters such as cleanliness."

REKORDZ

Perfect timing



Pic Gene Ambo

ANTHRAX (Frank Bello, Charlie Benante, Joey Belladonna, Scott Ian, Danny Spitz): comin' out fighting with a 'vicious little bastard of a record'

ANTHRAX
'Persistence Of Time'
(Island ILPS 9967)
K K K K

SO WHAT the f**k happened, eh? One minute everything was rosy in the Anthrax garden: the kids were going nutso, the Bermuda shorts were loved and the band were doing something genuinely innovative, crossing into rap territory with 'I'm The Man'. Next thing you know, someone's pulled the plug on Anthrax's progress, the worm turns and everybody's going on about how they never really liked the band anyway!

Like I say, what the f**k happened? Was it something they put in the water? Was it something chemical, implemented by every jealous Thrash band on the planet? Search me, buddy, but there's no denying that Anthrax were no longer deemed hot shit. The party's over. The kids have gone away! Or have they? Well, that's what 'Persistence Of Time' is here to find out.

Only time will tell, but if nothing else 'Persistence Of Time' proves that Anthrax have the balls. They know that they've got their backs against the wall, but they've come out fighting with a vicious little bastard of a record, a record that proves there's a whole lot more to Anthrax than the constantly grinning 'cheeky chappies' of yore!

'Persistence Of Time' is so dark in feel that it should have come out in a Spinal Tap-approved totally black sleeve! This is an album that was born out of frustration and unwarranted kicks in the teeth. It's a gnarled finger given to the simple twist of fate that dealt the band a sucker punch for no other reason than that it bleedin' felt like it!

As such, this is not an easy album to deal with. Don't expect to warm to it on first aural assault, and don't, whatever you do, listen to it with your head in the oven! To the poseurs who dismiss Anthrax as not moody enough for their Thrash macho ethos, this is the ultimate payback! Most of the songs featured are over six minutes long, and each number is solid with fearsome riffing that should strike terror into the hearts of all Wimpwire readers and a glow of delight into the souls of all fans of intense music.

It seems to me that 'Gridlock' is the standard bearer for the record, staggeringly intense and built for anything but comfort around the tightest Scott Ian and Dan Spitz rhythmic assault. Couple the music with a lyric that directly tackles the problems of the band's credibility and you've got a real angry winner!

And that's the name of the game for most of the album. It's fairly obvious that Anthrax have developed an obsession for their situation, and each song reeks of an 'us against them', 'strength through self-belief and insularity' mentality. Mere paranoia? I don't think so, and it's certainly put the band's intensity factor at an all-time high. 'Blood', 'Time', 'Discharge'. Monosyllabic and stripped to the bone, leaving the raw lyric and music so sharp it hurts. It ain't pretty and it's far from funny, but its appeal is that the album feels so focused. Even when the band stretch out the feel is still tight and taut. 'Intro To Reality' has a touch of AC/DC, 'Belly Of The Beast' nods at musical mentors Maiden, but it's still quintessentially Anthrax – and boy, they're still pissed off!

The only light moment is a cover of Joe Jackson's 'Got The Time', that sounds for all the world like New Model Army jamming with GBH. Odd, but kinda neat.

All that's lacking here is that one track which would reaffirm Anthrax as one of rock's great bands. There's no 'I Am The Law' here, but then again, they don't come around every songwriting corner, do they? And maybe they wouldn't want it anyway. First single 'In My World' affirms the no compromise stance as well as anything!

What do you do when the shit hits the fan? Do you lay down and die? Do you crawl back under your stone? Or do you release an album that reaffirms your own existence?

'One day I'll get what's mine/Through the persistence of time'.

Do you need me to spell it out for you?! ***HOWARD JOHNSON***

K: Koff!
KK: Kroak!
KKK: Kor!
KKKK: Krikey!
KKKKK: Kosmik!

Habit forming

***JANE'S ADDICTION: art* à la carte...**

JANE'S ADDICTION
'Ritual De Lo Habitual'
(Warner Bros advance tape)
KKKKK

NOTHING SO shocking 'bout the expectations you go with here. With Perry Farrell's overblown art project – Jane's Addiction – the psychedelic fuse for a generation of post-Metallers embraced by every constituent of Heavy Metal Republicanism, you'd figure the follow-up to '88's breathtaking 'Nothing's Shocking' to be something less inspired. A formularic repeat of the last album's binding Halen/Zep/Sabbath-on-angel dust intuition, perhaps.

Not so. In fact, 'Ritual...' rates as a pretty rapturous trick bag of found object spatter as sex-harnessed garbage pickers Farrell & Co have gone foraging miles beyond the scurrilous guitar-scraping of '...Shocking'. Less a work of Metallic velocity, the mood here is lucid and dream-like, an eerie Chinese puzzle that moves with ease from eerie, orchestral semantics to skewed Arabic configurations. The closest it gets to the retro-worship of 'Mountain Song' comes with 'No One's Leaving'.

Halved in classic fast/slow sides respectively, only in odd Side One moments does 'Ritual...' refract images of its predecessor. Actually, it's more. More direct ('Stop'). More absurd ('Sex & Drugs'). More challenging on guitar-whizz Dave Navarro ('Obvious') and the devastating Avery/Perkins rhythmic tag team ('Ain't No Right'). A broad, multi-coloured swathe of sound and genuine vision, the 'White Album' comparisons seem especially on target.

If anything, Side Two bears a slight semblance to the Velvet Underground and Nico, 'Then She Did' smacking of VU's 'Femme Fatale' and 'Sunday Morning'.

'3 Days', 'Ritual...'s 13-minute *tour de force* of mood and motion, rates as the band's finest composition to date. Heady and driving, immense and instant, they could have dragged the damn thing out the length of a full side and it would've still seemed too short.

With Farrell swearing up and down that 'Ritual...' could very well be his exit from the Bowie-resurrection/androgyny guru business, it's a credible as hell note to go out on. Then again, he could be telling a lie.

F**king artists. ***MIKE GITTER***

OBITUARY
'Cause Of Death'
(Roadracer RCC 9370)
KKKKK

THE DEATHLIEST. Even the most rabid death-head, the most dutiful sub-undergrounder, will be hard pressed to find a more opulent den of festering guitar tones and apocalyptic utterances.

Borne of Florida's sweltering swamp heat, and last year's lyric-less novelty, Obituary deliver the most insidious Death Metal album of 1990, single-handedly elevating the genre to a new legitimacy.

Working off the primal scream factor of last year's brilliant eight-track 'Slowly We Rot', the Obies boldly go where few have taken the ugly form before. Extreme, perhaps a bit slower in pace than 'Slowly...', and brimming with flesh-hook riffage and John Tardy's trademark throat mutations, it's in the brain-manglin' guitar dives of ex-Death/Agent Steel man James Murphy that an unholy alliance is forged.

Where they staked their debut claim on bloodlust alone, 'Cause Of Death' sends 'em reeling in other directions. It's probably the heaviest thing we'll hear all year.

Like a coronary put on hold, you're more than simply sucked in by the painful strains of 'Infected'. You're mulched, devoured, beaten over the head by the sheer force of its (early) Swans-like industrial strengths.

As Murphy's brilliant guitar runs fade into eerie growls, the catchy riff to 'Body Bag' – the ugly backdrop for Tardy's pained, FX-less screams – kicks in.

From then on, it's one barrage after another: 'Chopped In Half' with its riveting breaks; the oppressive Doom-tones of 'Cause Of Death'; the speedily brilliant 'Find The Arise'. Deathly God-head, each and every one.

A reworking of Celtic Frost's 'Circle Of Tyrants', while respectable, seems quite unnecessary given the bestial intensity of Obituary's horrific intents.

Eyes explode, flesh melts, everybody dies. What more could you want? ***MIKE GITTER***

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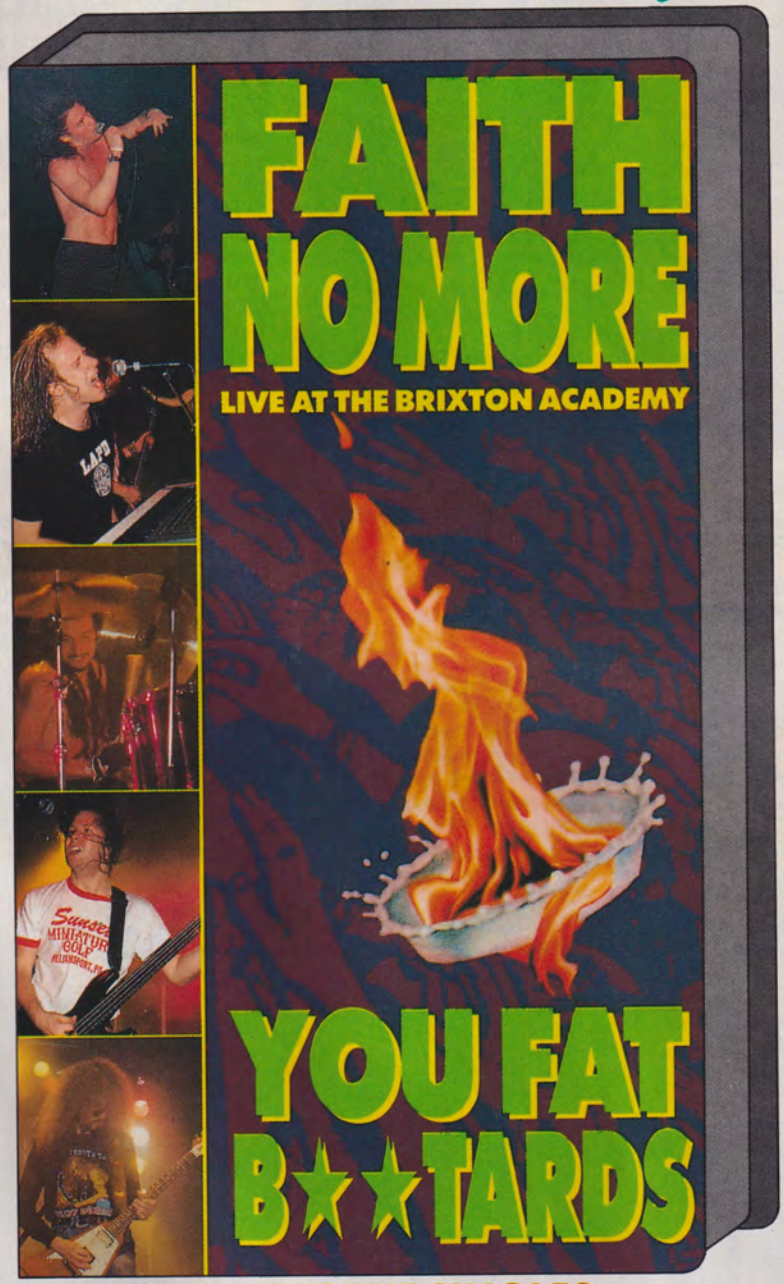

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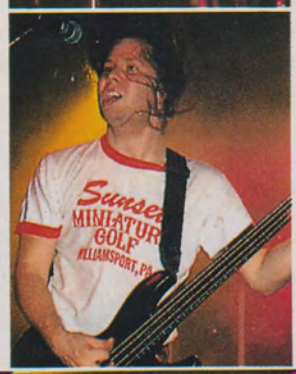

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NELSON: are they or aren't they? (!)
NELSON
'After The Rain'
(Geffen DGC 24290 import)
KKKKK

THE NELSON twins – that's Matthew and Gunnar – are going to be huge pin-up stars in America. These two perfect-looking, long-haired blond dudes are the sons of late and famed '50s pop star Ricky Nelson, and this album with their band Nelson (featuring ex-Vinnie Vincent Invasion and Nitro drummer Bobby Rock) is pure melodic rock bliss.

Nelson are the natural successors to Bon Jovi and have everything it takes to go the whole way. As a band they make a whole pile of other acts, like Bad English for example, look like the ordinary outfits they indeed are.

Nelson are managed by Larry Mazer (Cinderella's manager), produced by Marc Tanner (remember him, anybody?) and are brilliant. This is the best album of the month – at least!

'After The Rain' contains five bona-fide HITS. Opener '(Can't Live Without Your) Love And Affection' has all the class and style of Boston. A superb song with an awesome hook.

'I Can Hardly Wait' showers the listener with glorious harmonies, again with Boston overtones, but with a sprinkling of Steve Miller somewhere too.

'More Than Ever' features fiddly keyboard bits and a singalong chorus, sounding not unlike a mix of Night Ranger, Triumph, Boston and .38 Special. AOR heaven.

Meanwhile, 'Everywhere I Go' and 'Will You Love Me?' are the other two tracks to send shooting stars flying from the pages of *Billboard* when you open up a copy to look at the US charts over the next year or so.

These are the hits, so what about the rest?

Weeeellll, the ballads are enough to stone Stryper's efforts to death, and we get two – 'Only Time Will Tell' and the aforementioned 'Everywhere I Go'.

The two brothers (who share lead vocal duties) trade lines all over the place on the album's title track, come across like the Doobie Brothers on 'Fill You Up' and rock 'n' roll just like Paul Sabu with '(It's Just) Desire'.

Sheesh, and I haven't even mentioned 'Bits And Pieces' to you yet!

Plainly the deal is this: if you like melodic hard rock, AOR or whatever, once bitten by this album you won't just be smitten, you'll do copies of the Mona Lisa in your underpants.

Just don't send me the cleaning bills!

DAVE REYNOLDS

REVEREND
'World Won't Miss You'
(AVL/Charisma advance tape)
KKK

DAVID WAYNE crawled out of the wreck that was Metal Church, dragging his extraordinary vocal range with him. They fell apart to cries of musical differences and a universal disinterest that has most bands talking about their next album, while their label is sizing up just how many options they have left on this deal.

Metal Church, in one form or another, are still thrashing it out somewhere; still pondering on the promise that was once shunted on them, wondering just which way is out of the middle ground. Wayne headed west, adopted his nickname – his father was a preacher – and in the unlikely setting of LA smashed his past into pieces... almost.

The Wayne vocal is a growl replenished by the ridiculous ease in which he peaks on notes that most other vocalists can only stand back and wonder at. It's the kind of range you can wave a stick at and very little else. The musical base on which it stands is, however, a dry mixture of distant thunder and blatant pummel. The unadventurous extremes that held Metal Church tightly back threaten to do the same with Reverend.

'Just Another Form Of Greed' is an unsteady pinnacle of Warren Croyle's production. Executed with a slab-like delivery that could threaten Phil Spector's much sought Wall Of Sound, the overall effect is dramatic and tense, though the song lies reeling under it; distressed and in splints, hardly strong enough to stand on its own two feet.

'Desperate' is the best of both worlds, and an indication of just how powerful this album could have been. It's fiery, and matched – though not overpowered – by its eventual, damning climax. The title track, 'World Won't Miss You', treads the same distinctive path.

'Rude Awakening' probably rode out of the early '80s without any real identity – this is the stuff of sampler albums with a confused track listing. It could be any one from a genre. 'Killing Time' simply

GET ME OUT, GET ME OUT OF THIS PLACE, GET ME OUT OF THIS TRAP, GET ME OUT OF MY BRAIN

NEW MODEL ARMY

GET ME OUT

NEXT WEEK

shows off that scream. It's probably delivered with the head thrown back and the legs wide apart. In no way does it make up for one single song.

Sabbath, who must make more money from back catalogue cover royalties than from their contemporary output, get a look in with a well chosen 'Hand Of Doom'. It's an updating that highlights both production and the sheer musicianship of the band.

A cover and a couple of very good songs do not, however, make one great album – though they may hint at the possibility. In a perfect world that should be no problem; in this, the competition's tough and the bars close early every night.

Just how many options do Charisma have on this deal...?

PHIL WILDING

VARIOUS
'Hard To Believe: A Kiss Covers Compilation'
(Waterfront DAMP 121)

KKKKK

THE TITLE says it all, really. Forget the ridiculously hyped Dread Zeppelin and get your laughing gear around this – the greatest covers album of all time! And who would believe that a bunch of (very) Underground bands – of which Bullet LaVolta, the Hard-Ons and Nirvana are probably the most well known – brought together Down Under by Sydney-based Waterfront Records would be able to pull this whole escapade off?

Bullet LaVolta open with no better song than 'Detroit Rock City', that's captured raw and sounds fried and alive. There's that bass riff to contend with and the lead vocals are actually pretty good – if you can imagine someone like, say, Lemmy doing a Paul Stanley impersonation!

King Snake Roost's version of 'I Want You', however, sounds as if it's been recorded at the bottom of the King Of The Night-time World's swamp. It's messy, graced with hideously appalling vocals, and the guitarist sounds like a dying bee – but, shit, it's fun.

Nirvana's 'Do You Love Me?' also scores a 10 on the entertainment scale. The song has been recorded so roughly it sounds like a bad bootleg of the genuine article from some distant arena in '76. And believe me, there's plenty of posturin' piss-taking going Paul Stanley's way towards the end!

Coffin Break's punk arrangement of the Peter Criss-penned 'Beth' will, I'm sure, raise a smile too, as the roses pogo into the audience by themselves. Criss would probably approve, seeing as he sang it drunk for years anyway.

The Hard-Ons – whose reminiscing of their teenage adoration for the fab four prompted this compilation in the first place – offer a booming guitars and drum-heavy version of 'Lick It Up' that's pretty good, tho' the singer is no Starchild.

Neither is the dude who fronts Surfing Caesars, but the sound and chorus harmonies achieved on 'Love Gun' are pretty close to the real article.

As far as the real stars of this rock 'n' roll circus of an album go, it's a fight between five. Hell Menn do a great 'Deuce', the oddly named Smelly Tongues put in a storming performance of 'Parasite' that would lead Gene Simmons and Ace Frehley to have kittens (and not the Catman's!) and All's 'Christine 16' is equally superb, capturing the feel of the number perfectly.

The Whipper Snappers also keep to the true spirit of the original with 'Sure Know Something', which suits the female vocal. It's sort of the Bangles beat up Kiss at Anaheim!

Lastly, Girl Monstar (sic) do 'Is That You?' which, as any Kiss fan will tell you, was itself a cover that made it onto 'Unmasked'.

It fits the trash rock format well, and Girl Monstar win by a snatch, methinks!

Apparently the CD version of this album contains a further six tracks by six other bands, including covers of Ace Frehley's 'Rip It Out' and 'Snowblind', both taken from his Kiss solo album. There's also a somewhat obscure choice from Plunderers, with 'Charisma'.

A great record which I'm certain will amuse Kiss fans the world over. Someone should take this show on the road – opening for the real thing, perhaps?!

DAVE REYNOLDS

EQUINOX
'The Way To Go'
(BMG Ariola PD 74669)

KKK

THEY'RE TEETERING precariously on the brink of greatness, these Norwegians. Nothing's blatantly wrong with their dry and technical Power Metal, but it doesn't continually excite.

The second song, 'Inner Self', presents us with prime Equinox – there's an enjoyable insistent chug-action at work, alongside some hard, nimble drumming and this is where things gel.

'Skrell', the subsequent instrumental, is notable both for its involved nature and the first ever use of the harding-fiddle in such a context. It's a weird, eight-stringed instrument which does add a rather cultured flavour.

After that, the only cuts to particularly stand out are 'Godamadog' for its folky, memorable tune and the accordion employed at the start; and 'Flower Power', but that's really by virtue of its title alone...

Grim's voice is quite distinctive if not always right on the money, occasionally evoking images of James Hetfield, as many do, but he sounds committed, which is a good sign.

So will they be able to step off that brink? It's clearly 'The Way To Go', but only Equinox and their sales figures can decide.

JASON ARNOPP

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STRYPER
'Against The Law'
(Enigma ENVLP 1010)

KKKK

'AGAINST THE Law' is the album Stryper had to make or else run the risk of fading rapidly into obscurity, written off as a band of has-beens. It's their toughest, most Metal-oriented release since 'The Yellow And Black Attack' or 'Soldiers Under Command', and they've got just the right guy to produce it in Tom Werman.

But with the return to basics on a musical level they've also unveiled the 'new look' Stryper in other areas. Gone are the distinctive yellow and black threads, and in come the beards. More importantly, the band have decided to resort to lyrics that are more in keeping with attracting a strong secular market.

There's no denying that these changes are for the better, as the rock that makes us roll comes pouring out of the speakers with full force. No wimp-outs, plenty of Metal and loads of melody.

The title track is a racy little number that opens the record well, Oz Fox's spirited lead work reminding me quite a bit of Winger's Reb Beach. And not for the first time on this album, as the similarity crops up again on 'Two Bodies' and 'Ordinary Man' which, construction wise, remind me a great deal of Winger's first album stuff. Meanwhile, 'Not That Kind Of Guy' offers a more uptempo Van Halen style of rock 'n' roll that's as classy and as expensive sounding as a Ferrari F40. 'Caught In The Middle', for my money the album's best track, shows us some really chunky guitar playing to a fast pace evocative of the Stryper of old.

Both 'Two Time Woman' and 'Rock The Hell Out Of You' (the only real nod towards the back catalogue lyrically) also offer typical Stryper approaches to songwriting with strong chorus lines. The latter is a bit of a headbanger in actual fact, with Michael Sweet squealing like a pig on the hook!

'Rock The People' is the only real disappointment on a very strong album; way too ordinary and plodding for an anthem.

The biggest surprise? Well that honour goes the way of 'Shining Star', a cover of the Earth, Wind And Fire classic. An interesting choice which Stryper manage to really rock up and out.

Regardless of what you think about them I'm sure that 'Against The Law' will push Stryper back into contention. But, chaps, an eagle-eyed Krusher Joule was wondering if there was any significance to the broken crucifix made from extinguished cigarettes on the album cover? Or is it just weird coincidence? ***DAVE REYNOLDS***

XENTRIX
'For Whose Advantage?'
(Roadracer RO 9366 1)

KKKKK

'FOR WHOSE Advantage?' is the second album from Xentrix, a follow-up to the slightly understated 'Shattered Existence' LP, released about 15 months ago.

The last year or so has seen Xentrix mature into a stupendously good live act, but their single of the theme from 'Ghostbusters' cemented the notion in many people's minds that they were little more than a Thrashy party band.

'For Whose Advantage?' dispels that notion once and for all. This is a serious album from a band who have found their feet, chosen their direction, and are stomping off with a frightening purposefulness.

Production has again been handled by John Cuniberti, and recording and mixing took place over an extraordinarily brief 14 days in June. Quite how they've managed to construct such an outstanding album in that time is a mystery I'd rather not delve into. It's sufficient to be glad that they did.

The album opens with 'Questions', five minutes of spiky, jagged-edged riff work that spits venom from every lick. Vocalist/rhythm guitarist Chris Astley has a vocal growl that suits his lyrical content to a tee.

The whole album is lyrically dark, but not oppressively so. 'Questions' itself deals with apathy and choices, these themes recurring together with oppression of individual freedoms and conditioning through many of the album's tracks.

Many bands have attempted to deal with such subjects but have handled them ham-fistedly. Now, knowing the members of Xentrix as I do, I'm not going to refer to them as cerebral, but they have, at least, handled their lyrics deftly.

The title track is next up and it's possibly the best you'll find on the platter. Huge solo work from Kristian Havard has you strumming your groin in an air guitar frenzy while drummer Dennis Gasser and bassist Paul Mackenzie play themselves off the wall.

On the flip, 'The Bitter End' and then 'New Beginnings' take you completely by surprise. This is a short acoustic instrumental with a medieval madrigal feel and which, in amongst all the *sturm und drang* of the album feel refreshing as a spring shower.

Other highlights include 'Kept In The Dark', which has a riff with absolutely no right to work as well as it does and, on the cassette and CD versions only, a monumental cover of Gillan's 'Running White Faced City Boy'.

Time will tell, but I can't help feeling that 'For Whose Advantage?' may eventually be regarded as seminal: as crucial to your collection as, say, Sepultura's 'Beneath The Remains'. This is a very fine album indeed.

DAVID GALBRAITH

TANKARD
'The Meaning Of Life'
(Noise International NUK 156)

KKKKK

AT LAST, boozekore merchants Tankard have got it right and come up with a meisterwork. 'The Meaning Of Life' has everything the Frash fan could possibly ask for – Speed, beer, nifty time changes, more beer, slamming potential, even more beer, and most important of all, humour! Sadly, certain sections of the media have failed to appreciate this or, worse still, understand it! Thankfully Tankard have their tongues planted firmly in their pint-pots, and continue to laugh at life thru' the suds and froth of their beloved tipple – beer!

'The Meaning Of Life' predictably sups off on a boozy note with 'Open All Night' – but what's this I hear? The landlord shouting for 'Last Orders'?

Thankfully, this wee plea is soon drowned out by the familiar riffing geetars of the double-'A' combo Andy and Axel. They're surprisingly mid-paced at first, but this is only a small teaze it's not long before all hell is let loose.

Vvvrrroooommmmm! This one certainly will have you boozing all night!

Lead skreecher Gerre starts to have fun on the next cut 'We Are Us', where he decides to take the piss out of the rest of the band by simply asking them, *'Who are you?'*, to which they simply reply, *'We are us, we're the men you can trust!'*.

'Dancing On Our Grave', on the other hand, sees a more serious side to Tankard's repertoire, and despite being fast, the sensitive side to Gerre's lyrics easily come thru'.

'This Planet's Dying Fast' is definitely ozone-friendly, but the same cannot be said for 'Mechanical Man'. Robotik Frash to the max here, readers, and just dig those time changes. Axel and Andy really do come up with some serious and original riffs here, which really is refreshing.

The silliness returns on 'Beermuda', a different kind of holiday resort that encourages the band to say, *'We love to mosh for Satan!'*. Touches of Kreator krop up here and there, but that's more down to drummer Arnulf's one-two routine!

The title kut kontains more wondrous riffing, and just listen out for the lead break – well weird, sounding like the geetar is being rubbed on a washboard in a bucket of water!

And just when you thought your beer had run out, you can top it up again with Tankard's own special brew, 'Spacebeer'. The band swear by it – and I quote: *'Spacebeer that's what I like, Spacebeer it tastes alright'!*

Yes folks, along with the likes of Kreator and Destruction, I can safely say that Tankard are the finest Germany has to offer at the moment.

And you know what good beer the Germans make? Well, now they're producing vintage boozekore Frash as well!

XAVIER RUSSELL

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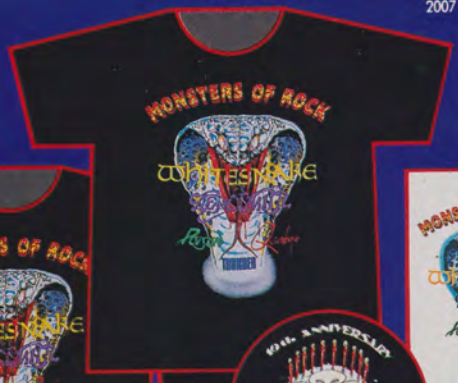

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LOOK BACK

Back in '88, Thrash Metallers ANTHRAX were in a state of flux. Their generally poorly received 'State Of Euphoria' LP had found them caught short; they needed to bite back. In 1990, they have. 'Persistence Of Time' is the LP of their career, claims our man MIKE GITTER, and strangely enough, Anthrax are inclined to agree with him...

ANTHRAX (from left): Joey Belladonna, Charlie Benante, Scott Ian, Danny Spitz, Frank Bello

I'VE BEEN to the bowels of New Jersey, to the delis and Chinese restaurants of Yonkers. I've been in search of the perfect Anthrax album.

And I've got good news to report to the world – they've made it.

Nearly a decade on from their origins amidst the church basements and community centres of Queens, New York, they've created the album of their career, a dark, brooding document of urban claustrophobia and incessant paranoias. 'Persistence Of Time' is that album, a perfect rebound from the gimmicky optimism, the lowbrow bunk that so marred '88's awfully medicore 'State Of Euphoria'.

No shorts. No "Not" man. No comic book characters.

It's the album they needed to make.

NOVEMBER '89, Yonkers, New York. Quiet seclusion just a stone's throw from the shadow of biggest, busiest city in the world. It's no surprise that Anthrax have dug in and have been here writing for the past eight weeks. They've been working out ideas resulting from the three month sabbatical following a year of non-stop touring the US, Europe and the Far East, headlining sold-out theatres and playing storming support slots with the likes of Maiden, Ozzy and Kiss. A year's Euphoria, indeed.

On a quiet Tuesday morning, with cumbersome heaters barely holding back the late Autumn cold outside, the band mill around the rehearsal room, gorging the morning's supply of coffee and bagels.

Drummer Charlie Benante settles down with one of Scott Ian's guitars, churning forth a 'name that tune' foray of riffs, ranging from Creedence's 'Fortunate Son' to Bad Brains' 'Re-Ignition'. Scott in turn replies with a few bars of Discharge's 'Protest And Survive', a number they plan on covering. I figure it's time I found out what they're perpetrating in their dark loft studio.

"This is our first time off for a year," Scott starts in, "and I'm really enjoying it. It's the first time we've had in ages where we didn't have to go do another album immediately after getting off tour.

"If we had kept working, I think we'd have totally burnt ourselves out – become stagnant. If we'd started writing right after touring, we probably wouldn't have gotten as much done in six months as we have in the past eight weeks! There have been times in the past where it took us two months to get through one f**king song!"

And how did Anthrax spend that Summer vacation?

"I was working on songs," chirps Benante.

"I went home and went f**king bananas," states bass man Frank Bello.

IN ANTHRAX

Pic Gene Ambo

"We went our separate ways," adds lead guitarist Danny Spitz. "We all needed to."

At this point, Scott takes the opportunity to rib frontman Joey Belladonna. "And Joey gigged up in Oswego. He got so bored up there he started doing his own thing – just cover tunes, making $150 a night – and if I'm not mistaken, I can imagine he was doing Zeppelin, Aerosmith, Journey..."

"Naaah," pipes in Benante, "more like Discharge, Venom, GBH and Black Flag."

"And it was called the John Scott Hoye Band," says Joey, finally rushing to his own defence. "We would do lots of Stones, Beatles, a little Journey, lots of early '70s stuff..."

"Freedom rock," Scott finishes with irony.

THE AIR of relaxation barely masks the currents of anger coursing through the veins of a band who believe themselves criminally misunderstood. Pigeonholed for leaving themselves too open, too exposed, Anthrax stand guilty as charged, fashion victims of the one fatal *faux pas* – shorts.

"It's gotten to a point where people have started taking us as a comic book band," Ian seethes, "and more than anything else, I want this record to turn that around. 'State Of Euphoria' could have been a jazz album and nobody would have even noticed!

"The press weren't interested in listening to the record, they were too busy looking at the photos. Even our fans were more interested in what we looked like and what was painted on one of Danny's guitars. But we don't give a shit about those things!

"I guess it was our fault for letting things go so far. The funny thing was, all the songs on that album were completely serious – something no one seemed to take much notice of.

"Remember how we did that big Headbangers' Ball tour for MTV last year? We felt we'd really broken ourselves to them. Then, once the tour was over, we did a video for 'Who Cares Wins', which was about the homeless problem, and it had the numbers of all these New York shelters and relief organizations at the end – and they said it was too serious. Too serious! Too depressing!

"It was about homelessness and that's a real part of life. How can MTV justify that when they're constantly playing a video with Kip Winger singing about getting down with a 17-year-old?

"Then to top it all off, a few weeks later, Phil Collins comes out with a video about

KONTINUEZ OVER

LOOK BACK

FROM PREVIOUZ PAGE

the homeless and gets regular rotation. And you wonder why we're angry?"

The mood suddenly changes, as the riffs Charlie's been stringing together begin twisting into seething cohesion. He relieves Joey, who's been keeping steady meter, and takes the drum throne while Scott and Frankie strap on guitars. Within an hour or so, the half-finished song, later titled 'Discharge', is demoed. Things are progressing nicely.

That is, until the place burned down.

MARCH '90, Los Angeles, California. Benante's already choked on the sunshine and smog and headed back to the Big Apple. Scott's decided to relocate to the quieter climes of Hunnington Beach, having found an apartment with his new girlfriend. Oscar season's in full swing and 'Persistence...' is near finished, with just a week's worth of vocals and leads to go with producer Mark Dodson.

Surely Anthrax's luck was about to change.

"We were sharing the studio with this other band, Damn Cheetah, who were building a recording studio right in their room," laughs a mohawked Scott, "and they had this annoying habit of leaving stuff on all night long. The fire department seems to think that some circuits overloaded...

"It got us crazy since we weren't even done writing yet. The most important thing for us, though, was to get right back into it, to get the songs done. In a weird way, it helped push us along even harder."

YOU CAN take the boy out of the Apple, it seems, but in Anthrax's case, they've got a long way to go before sufficiently exorcising the urban jungle's blackest demon – racism.

Ian's often stated how he wanted Anthrax to be thought of as Metal's answer to Public Enemy. And from the slowburn of 'Keep It In The Family' to the seething 'H8 Red', he's largely successful.

In a city racially divided, Anthrax offer a vision which is as much a document of their city as it is a condemnation.

" 'Keep It In The Family' is about the Yusuf Hawkins murder in Brooklyn last Summer," Scott tells me. "It was a strong image to me, something I couldn't get out of my head.

"A couple days after it happened, there was a black solidarity march through Brooklyn and all these *Guidos (Italian guys – Ed.)* were out on the street calling them niggers and throwing shit at them. I couldn't believe it. First this kid gets killed and then you've got these people out on the street chanting 'Nigger'.

"That shows the climate of inner-city America. I might as well be looking at the Klan in Alabama during the '50s.

"I don't know if there's anything we can do to break down any racial barriers by writing about the way we feel. It's a big problem; it's something kids learn from their parents as they're growing up. If your father calls a person a certain name, you don't really know that it's bad when you're real young. I don't know if it's something that'll ever be solved, but I think we do have a responsibility to at least say what we feel.

"I know this is the wrong sort of reaction, but if I had my way, I'd go beat these idiots with a baseball bat. Prejudice is the worst scum of the earth. I'll never understand it."

AT THE other end of Scott's nonplussed anger and paranoid passion lies frontman Joey Belladonna, *né* Bellardini. Often a sore point in the overall Anthrax picture, his contributions to past LPs have left something to be desired.

But if his redemption is on its way, then 'Persistence...' is it. For once in the man's six-year tenure with the group, his performance actually matches the level of aggressiveness.

"Before, I had no clue what I was doing," Joey explains, immersed in his daily four-hour ritual, sunbathing.

"This time around, I put a lot more real effort into what I'm doing, and I had a lot more of a real outlook on what I was singing about. Usually, I've found myself reading lyrics off a piece of paper without the slightest idea of what Scott's trying to get across.

"It gets frustrating. If I don't know what's going on with the lyrics, I run the risk of not delivering them the way they want me to.

"Remember, I'm from a totally different background than the other guys – they're from the city and I'm from upstate in Oswego. I'm a lot more back, a lot looser. That's why I had a totally different idea in mind for a song like 'Keep It In The Family' than what Scott actually intended."

Can we ever expect an Anthrax record with lyrics by Joey Belladonna?

"No, I don't think so. I don't want to take the chance of being shot down. If I were to do any writing for Anthrax, it would be much more pleasing to the ears with fewer words, probably a quarter of the words that Scott writes, to make it easier on myself. Definitely a lot more melodic."

Is it fair to say that Anthrax are far from a musical democracy?

"Yeah, that's true. You're allowed to speak your mind but there's a certain point where you can't change things. I'm not at all resentful, though, since the bottom line in playing music for me is to have fun, to enjoy myself. It shouldn't be a job.

"Where the other guys like to be in control, I like to go a bit crazier, maybe go out and party a bit more, where the other guys would rather stay at home and read a book or watch a video."

TWO MONTHS later, back in Noo Yowk's more familiar environs. Steve Thompson and Michael Barbiero finish mixing earlier than expected at Manhattan's Electric Ladyland studios, another positive sign.

As you've no doubt gathered from the non-soothing effects of 'In My World', the first single from 'Persistence...' and our first glimpse into Anthrax's blacker vision, they're Metal Thrashing mad and hellbent on putting the doubters to rest.

"So much of it comes down to time," Benante nods from behind the desk in an Island Records conference room. "We had our entire lifetimes to write the first record. Because of touring commitments, we had little or none on 'State Of Euphoria'. We made sure we had enough this time around.

"When the album opens up, you'll hear a clock ticking, getting faster and faster. That's what it's all about. You never care about time when you're younger. Then, you grow older and you start looking at your watch a lot more.

"In 1983, we were a bunch of kids. Now we're older. We've made our mistakes. We've grown up."

Pic Gene Ambo

"If I were to do any writing for Anthrax it would be much more pleasing to the ears with fewer words... Definitely a lot more melodic" – JOEY BELLADONNA

KILLERWATT

Fair dinkum!

Bargains galore at the British Music Fair drum department, as JERRY UWINS discovers in part two of his report from Olympia

CONSIDERING THE dominance of the Far East and America in the drum world of late, it was a pleasant surprise to find a newcomer hailing from no further down the road than sunny Berkshire.

The company's called **Apache** and they're turning out stainless steel kits, at the moment primarily to customer order.

Using a 'tig'-welding process that fuses the shells together to give a seamless finish, Apache allow customers to specify their own choice of lugs, fittings and heads.

Being stainless steel, it might be expected that the shells a) would weigh a ton, and b) would sound like a collection of giant tin cans. In reality they're remarkably light – little or no heavier than comparable-size wood shells – and the sounds are warm, project well with plenty of volume, with an identity much closer to wood than metal.

The Apache range covers pretty much any size and depth of drum you want – plus a range of octabans and rack system fittings – so prices will vary accordingly. But as a guide, a typical five-piece shell set, including snare stand and tom holder, is likely to set you back around £1,400.

UPDATES FROM the UK's rather better known drum manufacturer, **Premier**, have already been well covered – both from Frankfurt and during previews for the BMF. What hadn't been seen before was the Voelker-Premier rack system designed for Premier by a design team in LA.

Incorporating the drum riser as part of the rack system itself, the Voelker certainly packs plenty of visual impact, one distinctive attribute being the way the bass drums are suspended well forward of the riser to maximise projection.

Innovation doesn't come cheap though, and a system for a double kit can cost not far short of £2500. Single kit racks start around £1600, and all systems are available in black powder-coated or hand polished stainless steel tubing. Very smart.

PREMIER'S TOP class rack system: innovation doesn't come cheap

Pic Jerry Uwins

KIT AND tuned percussion specialist **Percussion Plus** had a fibre-glass kit at Frankfurt, with distinctive, if rather ugly, front-vented shells. This, we've now discovered, has been put on the back-burner; instead the company is now running with some new budget shell sets.

All the sets seem like pretty good value. They include a four-piece 22" power kit for £317, a four-piece 20" at £384, and a five-piece 20" for a mere £347.

Also firmly in the budget area was a new name, **Cannon Drums,** from **King Midas Distribution**. With a range topped by some good looking Professional Series lacquered natural maple shell sets, the Cannon line-up starts from as little as £199 for four-piece 22" kit and takes in, for budding oil-riggers, a nine-shell 2 x 22" power outfit complete with double-braced hardware for £849.

As if that wasn't enough, the Cannon range also extends to sticks, latin percussion and accessories, and an inexpensive cymbal line called Midas, made in West Germany by **Meinl**.

Over on the **Arbiter** stand, Meinl themselves were debuting their Tri-Tonal cymbals, so called because of the ability to utilise different areas of the cymbals' surface to get different blends of sound. They're endorsed by Billy Cobham, have that fashionable mirror-polished look, claim to offer quick action and response for easier playing, and are generally loud buggers aimed at the heavy rock market.

The Tri-Tonal range is concise and refreshingly unconfusing – 14" hi-hats, 16"/18"/20" crashes, 22" ride and 22" China – and prices peak at around £170. Meinl have come a long way since their rather cheap and cheerful emergence in '83, and these Tri-Tonals look fairly certain to take them another significant rung up the popularity and image ladders.

APACHE'S NEW stainless steel oil-rig kit

Pic Jerry Uwins

MEANWHILE, BMF stalwarts **Sabian Cymbals** gave a first showing for their new B8 Pros, which claim professional quality at more or less entry level prices.

Competing price-wise against cymbals like **Zildjian**'s Scimitars but with a quality that distributor **Pearl** reckons is comparable with Paiste 100s, B8 Pro trademarks are intensely hammered surfaces with a high-buffed brilliant finish and a line-up comprising 17 different cymbals – from an 8" splash to 22" heavy ride.

As a price guide, 14" hi-hats come in at £113, a 16" crash at £72, and a 20" ride at £98.50. These three particular cymbals – in medium versions – are also available together as a B8 Pro Performance Set.

THE ALCHE-METALL-IST

From their humble beginnings in GEOFFREY KAYSON's bedsit, the ALCHEMY CARTA have built themselves up to be the best Metalwear designers in the business. When MÖRAT went to meet them, he unearthed the design for the exclusive new IRON MAIDEN buckle – and it ain't just something to hold yer trousers up with...

THE THOUGHT of travelling to Leicester on a hot Summer's day to talk to someone in his office about badge making nearly had me looking at my lunch for a second time.

There is, however, a solution to most problems, (even Krusher's foul and disgusting personal ones), so it was decided that the backdrop of Harley Davidsons, music wafting across a field, and a few shared beers behind their stall at the Kent Custom Bike Show would be a better way for me to meet Geoffrey Kayson of the Alchemy Carta than any other.

LET'S FACE it – you'd have to be blind, stupid, or reading the wrong magazines to have missed their adverts. Nowadays, the Alchemy Carta are equivalent to the Guns N' Roses of Metal wear, exporting goods to over 20 countries worldwide.

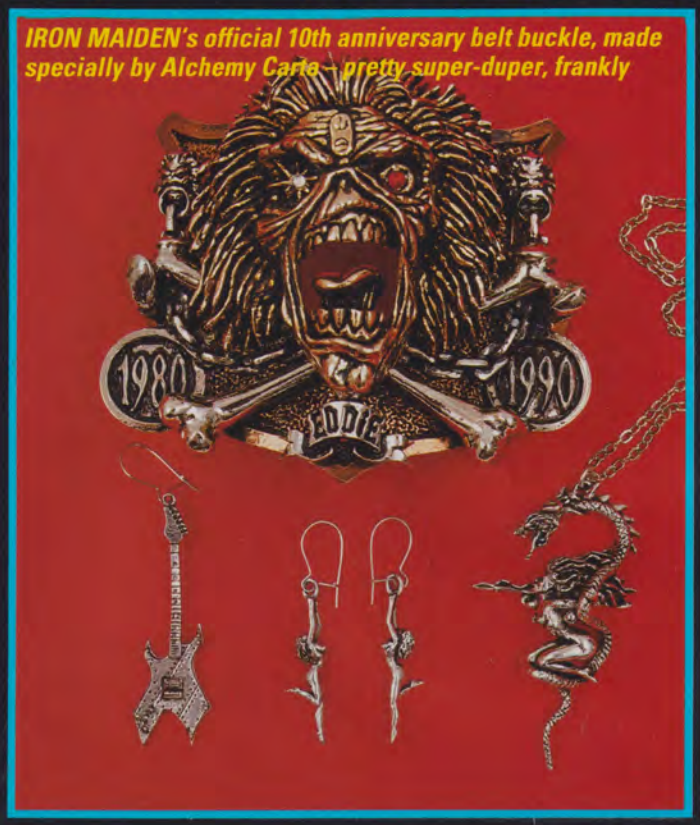
But everyone's got to start somewhere, and as Alchemy originator Geoffrey Kayson points out, you couldn't have a much humbler background than theirs.

"It started off as me trying to earn a supplement to my dole money," he tells me. "I was a punk, so I did a Sex Pistols badge, and then I used to do Red badges that said, 'Spit' or 'Anarchy', that kind of thing."

A scrapyard down the road from his bedsit provided raw materials that could be melted down on his stove.

He smiles in recollection: "I had to wait till the landlord wasn't about, cos there was so much smoke!"

With the aid of relative and partner Trevor Phillipson, who joined him six months later, the quality of both design and product improved until they came up with the now famous 3-D Whitesnake 'Lovehunter' badge and sent it to the band for permission to use it.



IRON MAIDEN's official 10th anniversary belt buckle, made specially by Alchemy Carta – pretty super-duper, frankly

"We got more than that," Geoffrey continues. "They ordered them for their tour and gave us a licence to produce them. Business snowballed from there. Now bands tend to come to us with a design and we work around that."

A GENERATOR starts up at that point, adding to the host of other background noises among which Geoffrey works.

"We're all very much into what we're doing," he says. "That's why we're so successful. You could get someone whose designs were technically brilliant, but it'd be no good if he wasn't into it, cos there'd be no soul in it.

"All the people we've got in the studio (about 30 of them) are there for the same reasons as me and Trevor. They've come to us as natural mythology enthusiasts or natural headbangers, who happen to be talented as well.

"There are lots of areas of interest that cross over within the company, and so we appeal to headbangers, Goths, bikers, fantasy role game fans, occultists even.

"You know," he says with a slight glint coming into his eyes, "if we'd have wanted to, we could definitely have gone more commercial. We've got business advisors and bank managers constantly telling us, 'Stop doing it this way, you should do this and that', and we're confounding them and frustrating them cos we're not doing it the way they want business wise.

"I mean, why the f**kin' hell am I here," he grins, "at a bike show, grubbing around on the floor, when I could have lots of staff doing all that? But I don't wanna do it like that – it's defeating the object.

"We get a big kick out of proving to all these people with their smart ideas that our business can be done far more humanely and less commercially than their methods."

I MUST admit that Geoffrey Kayson (together with his much talked about team) has more than proved his point. From a small bedsit 12 years ago, with a stove and some scrap metal, to one of the biggest companies of its kind worldwide, he has almost put the word alchemist almost to its literal use.

There are now some 20 odd T-shirt designs, over 200 types of jewellery, and for some years (including this year), the company has been responsible for the offical Donington Monsters of Rock badge. There are even rumours that they've made an urn for the ashes of dear departed Dead Boys vocalist Stiv Bators.

And this year they've landed one of their biggest and most important orders so far – designing and producing the official 10th annivesary belt buckle for sale on the forthcoming Iron Maiden tour. It's real big league stuff.

As if that's not enough, they've also recently increased their product range to include hip flasks, lighters, leatherwear and tankards. So what else can we expect to see on the menu?

"It occurred to us," says Geoffrey, "that if we're doing the jewellery that people like, then we're capable of designing not just jewellery and badges but anything for people with the same tastes.

"We're catering for a life-style. Thousands of people are wearing our stuff, but then they go home to some very ordinary house that they don't fit into, cos they can't buy other things that suit them.

"All furniture doesn't have to come from MFI and be made of chipboard. I want to see good old-fashioned stuff, like hand carved oak furniture made by craftsmen."

There's obviously no stopping the man once he's made his mind up – and his sights are set on even higher things.

"I really want to be doing architecture. I want to see huge Gothic buildings going up. I want to be doing cathedrals as my next project."

Fancy building me a new gaff, mate?

SHRAPNEL

BLAZON
play Brentford Red Lion August 29. They have a demo priced £2.50 available from: 20 Tachbrook Road, Feltham, Middlesex.

RUPTURED DOG
play Clapham Attic August 23, Sutton Environmental Fair 27, Fulham Kings Head 28.

SLANDER
play Birmingham Lyndhurst August 25.

STATION TO STATION
is a new Glam/Sleaze rock night at London Samantha's every Wednesday. DJ is the Dream Maker.

SHOTGUN WEDDING
play Oxford Dolly August 26, Birmingham Edwards September 3. They have a demo available priced £2.50 from: 79 Newton Road, Knowle, Solihull, West Midlands B93 9HN.

SPERMBIRDS
the German Hardcore band, play Huddersfield Wharf September 17, Birmingham Irish Centre 18, Derby Hardie Social Club 19, Newport TJ's 20, Wigan The Den 21, Liverpool Planet X 22, Leeds Duchess 24, London George Robey 25, Nottingham Venus 26.

MOXLEY MAGGIES
is a new rock venue running Fridays at 8pm with DJs the Zot Rockshow.

JADED HARTZ
play Walthamstow Royal Standard August 29, Kettering Watercress Harry's September 17, Clowne Community Centre 26, Newmarket Rising Sun 28, Doncaster Toby Jug 29.

ARBITRATOR
play Huddersfield Bogeys September 6, Southampton Canute 15, Oxford Jericho 23, Cleethorpes Jezebelles 28, Swindon The Bell October 7, Kenton The Plough 9, Northampton Black Lion 19, Swindon Monkey 24.

BANG BANG MACHINE
play Cambridge Railway September 7, Worcester Flamingo 8, Stratford Richies 10, Cheltenham Town Hall 14, Birmingham Barrel Organ 17, Trowbridge Stargazers 18, Dudley JB's 24, Gloucester Malt And Hops 29, Oxford Dolly October 2, West Bromwich Marksman 7, Bath Moles 8, Birmingham Breedon Bar 16, Coventry Colin Campbell 25.

ANGELEYE
play Glasgow King Tut's August 29, Newcastle Riverside 30, Manchester Boardwalk 31, Leeds Duchess September 1, London Marquee 3, Cambridge Junction 4.

BROOKLYN DOGS
play a charity show at Cannock St Mary's Social Club August 24.

VALLE CRUCIS
play Liverpool Vivaldi's August 26. The band plan to release a new demo soon. For full details plus details on their previous demo, contact Kev on 051-531 9015.

NOAH'S ARK
play Belfast Cornmarket September 1 (12 noon, admission free), Co Down Newcastle Greenwood YMCA 1 (8pm), Belfast Mountpointinger Methodist Club 6, Belfast 316 Rock Club 8, Lisburn Hollywood Rock Club 13, Belfast Whitewell Youth Club 15, Bangor Sunken Gardens Seafront 22 (2pm free admission), Bangor West Church 22 (8pm), Belfast Joanmount Youth Club 29.

GYPSI ROSE AND THE GROOVE DISCIPLES
play Doncaster Glassmaker August 22, Rotherham Elliot's 23, Pontefract Tap And Splie 29, Rotherham Travellers Rest 30.

DRUMMERS ALLIANCE
hold the second bi-annual Drummers Alliance Competition this Summer. The competition is to find the best undiscovered drummer in any style. Each competitor will have a three minute time limit and will be judged on originality, technique, composition and technique. Major prizes from two top drum companies will be presented to the winners.

The local heats are as follows: Sheffield September 3, Nottingham 4, Derby 5, Manchester 6, Birmingham 7, London 10, Cardiff 11, Leicester 12, Newcastle 13, Edinburgh 14.

For full details and an entry form contact: Drummers Alliance, 6 Toyne Street, Crookes, Sheffield S10 1HJ. Closing date is August 31.

SWANSEA COACH HOUSE
hosts a charity all-dayer August 27 in aid of the Mark Jones Memorial Fund. Mark was a member of the Royal Marines School Of Music who was killed in an IRA attack in 1989.

The featured bands are Tortoise Corpse, Prime Suspect, Dr Dynamite, Talan, Oyster Le Trec, Pink Machine Gun, Cherryade Leurve and Hedgehogs On Valium.

KAGE
play Heywood Civic Centre September 14.

■ ***HERO***
have a three track demo available priced £2 from: M Robinson, 57 Holts Lane, Tutbury, Burton On Trent DE13 9LE.

They play Wednesbury Golden Cross August 19.

■ **MR BUNGLE**
have demos and T-shirts available from: 3470 19th Street, San Francisco, California CA94110. Include International Reply Coupon for details and prices.

■ **DESIRE**
is a new band featuring vocalist Debbie Bonham, and guitarist Gary Morris, bassist Wayne Terry, drummer Andy Sadowski and keyboardist Dave Andrews.

They play Dudley JB's August 25.

■ **SACRASANCT**
have a demo package available priced £2.50 from: 17 Amberley Road, Sale, Manchester, England M33 1QP.

■ **GOMORRAH**
an Oxford/Reading-based Thrash band, seek 'powerful' singer. Call (0491) 575516.

■ **DRUMMER AND VOCALIST**
required by Psychedelic punk band. Commitment essential. Call Rob on (0442) 58189.

■ **BASSIST**
required by Satriani/Van Halen-influenced band. Transport essential. No beginners. Call Len on (0602) 621713.

■ **GUITAR/KEYBOARDS/DRUMMER**
required by Thunder/UFO/Free-influenced hard rock band. Call Dave on (0204) 77902.

■ **SARACEN**
seek vocalist/frontman. Call Mike on 051-724 6065.

■ **VOCALIST REQUIRED**
by Bryan Adams/Hagar-style band. Age 20-26. Sheffield area. Call Will on (0623) 843366.

■ **BASSIST**
seeks musicians to form Thrash band in Norwich area. Call Nick on (0692) 402811.

■ **UNCONSCIOUS BOYS**
seek Glam/Sleaze drummer. Image essential. Call Tony Stevens on 081-941 3697.

■ ***SISTER MIDNIGHT***
release their debut single, 'Burn Baby Burn', through SM records on August 27.

■ **SINGING COURSE**
available. Send £1 plus SAE to: Zion, 31 Blackfold Road, Furnace Green, Crawley, West Sussex RH10 6LE.

■ **LEAD GUITARIST**
required with attitude and dedication. Call (0287) 639493.

■ **'ENERGETIC RAUNCHY BAND'**
seek 'charismatic, stylish' vocalist. Send pic/demo to: N Singleton, 24 St Andrews Road, Hampton, Evesham, Worcester WR11 6NR.

■ **KING KATWALK**
seek a vocalist. Call (0495) 312619. They have a demo available priced £2 from: 28 King Street, Brynmawr, Gwent, South Wales NP3 4DQ.

■ **ASSAILANT**
have a Speed/Thrash demo available priced £4/$6 (US) from: Mogwai Management, SK Feitsmastraat 20, 9257 VZ Noordbergum, Netherlands.

■ **GUITAR TECH AVAILABLE**
has toured with Faith No More, Burning Tree, Lisa Dominique/Marino etc. Contact Matt on (0482) 666418.

■ **ROCK 'N' ROLL DRUMMER**
desperately seeks pro-minded outfit. Will relocate. Call Mark on (0495) 710280.

■ **'ALPHA'**
compilation album, featuring Heavies, Jacknife etc, is available priced £4.50 from: Troubadour, 122/132 Blenheim Walk, Corby, Northants NN18 8HB.

■ **GUITARIST REQUIRED**
dedication essential. Record/management deal/gigs waiting. Call 051-639 5867.

■ ***ROCK THE NATION***
fanzine issue six is now available priced £1 from: John Honour, Coed-Estyn, Ffaifach, Landeilo SA19 6PL.

■ **RHYTHM AND LEAD GUITARISTS**
required by Roxx Gang-influenced Glam band. Image/attitude/songwriting ability essential. Must be willing to relocate. Call Bobbi-Lee on (0304) 206556.

■ **SILENT SCREAM**
seek HM guitarist with dedication. Contact Andy, 19 Old Parr Road, Banbury, Oxon OX16 8HT.

■ **SALAD FROM ATLANTIS**
have their 'Don't Care Means' single available priced £1.80 from: 50 Warmdene Road, Brighton, East Sussex BN1 8NN.

■ **BASSIST AND DRUMMER**
required by Dan Reed/Rush-influenced band. Send demo to: 53 Belgrave Road, Keighley, West Yorkshire.

The big page full of itsy-bitsy stories. Write to: Jon Hotten, Shrapnel, Kerrang!, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ. Inclusion is free, but it's first come, first served – so please give as much warning as possible!

SHRAPNEL

FROM PREVIOUZ PAGE

■ **AMPLE CLEAVAGE**
require vocalist and second guitarist influenced by Hanoi/Stones/FNM etc. Contact: Active Management, 22 The Garstons, Great Bookham, Leatherhead, Surrey KT23 3DS. Meantime, former Ample Cleavage vocalist Liz and guitarist Jiff seek new musicians. Contact them at the above address.

■ **SOUTHERN BELLES**
Stockholm-based band, seek Hanoi/Aerosmith/Thunders-influenced bassist. Contact: Blomquist, Surbrunnsg 19, S-113 78 Stockholm, Sweden.

■ **NOT PASSED**
seek 'kick ass' bassist and vocalist. Call Mark on (0502) 568036.

■ ***DAMAGED***
fanzine seeks bands for inclusion in issues three and four. Contact: Ian Cockhill, Tigh-na-Creig, Garve Road, Ullapool, Ross-shire, Scotland.

■ **EX-TALAN VOCALIST**
seeks good, established working band. Influences Bon Jovi/Dokken/Bonfire etc. Send pic/tape to: Dave, 49 Crumlin Drive, St Mellons, Cardiff or call (0222) 779458.

■ **FREE, WHITE AND OVER 21**
seek Power Metal drummer to handle VoiVod/Metallica-style riffs. Send tape/bio to: 70 Parliament Hill, London NW3 2TJ.

■ **CHAINGANG**
have a demo available priced £2 from: 10 Farfield Avenue, Beeston, Notts NG9 2PU. They seek professional management. Call (0602) 229915.

■ **TASK**
seek experienced, dedicated, Manchester area vocalist. Call Roy on 061-494 8400.

■ **KAPELLA**
a funk rock band have a three track demo available priced £2.50 from: Simon Pearson, 65 Red Scar Lane, Newby, Scarborough. They seek gigs, management. Contact the above address.

■ **HELPLESS**
is an AOR compilation album with proceeds going to aid Rumanian Orphans. It's priced £4.30 from: Dem-Illegal, 7 St James Court, Wood Street, Tunbridge Wells TN1 2QS.

■ ***IRON FIST***
fanzine issue 31 is now available priced 70p (UK)/£1 (overseas) from: Warren Speed, 9 Maxwell Street, Bensham, Gateshead, Tyne And Wear NE8 4TX. It features Bruce Dickinson, Joan Jett, London, Uncle Sam, Sacred Reich, Marino etc.

■ ***THE GUTTERZONE***
fanzine issue two is now available priced £1 plus first class stamp from: Jan McCormick, 17 Stanley Drive, Paisley, Scotland PA2 6HE. It features Johnny Thunders, Tigertailz and Red Dogs.

■ ***MEGA ROCK***
is a new demo distribution fanzine. For more information send SAE/demo/bio to: 48 Priory Road, Abbey Hulton, Stoke-on-Trent, Staffordshire ST2 8HE.

■ **MISS MISERY**
seek vocalist and second guitarist to complete line-up. Call Steve on (04946) 678351.

■ **LACERATOR**
seek experienced double-bass drummer. Must be technical and have own equipment. Call Flynn on (0900) 780661.

■ ***ROKK YA SOXX***
is a new Glam fanzine seeking bands/contributors. Contact: Fell View Cottage, 7 High Town, Westgate, Bishop Aukland, Co Durham DL13 1JR.

■ **VIRGINIA BANDITS**
are a new band seeking Faster Pussycat/Hanoi Rocks-influenced drummer. Image and transport essential. Call Jimmy on 051-357 2968.

■ **SECRET ARMY**
are a new band, currently recording their debut single, 'Trude', with producer Julian Standon.

■ ***T.H.R.A.S.H.***
fanzine seeks Hardcore/Thrash bands for inclusion in issue one. Send demo/bio to: Robert Ball, 20 Pembury Road, Worthing, West Sussex BA14 7DA.

■ **DRUMMER REQUIRED**
by Dogs/Hanoi/Stones-influenced band. Image important. Call Dom on 081-946 1120.

■ **SINGLE-BASS DRUMMER**
seeks Glasgow-based Misfits/Danzig/Metallica-influenced band. Call Peter on 041-956 4679.

■ **NEVER NEVER**
seek Dokken/Priest-influenced guitarist and vocalist to complete line up. Call Mike on (0793) 496383 (after 6pm).

■ ***DAMAGED***
fanzine issue three seeks bands for inclusion. Send demo/bio for guaranteed inclusion to: Iain 'Krazy' Cockhill, Tigh-Na-Kreig, Garve Road, Ullapool, Ross-shire, Scotland.

■ **SERPENT**
a Norwegian Power/Thrash band have a demo, 'Have A Nice Day', priced $6US from: 40 Hein Frode Hansen, Plutou.19, 5500 Haugesund, Norway.

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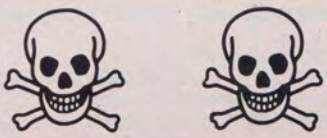

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METAL GIG GUIDE

WEDNESDAY 22

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DONCASTER Jug (0532 453929) **Eat The Rich**
EASTBOURNE Rumours **Red**
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LONDON Hippodrome, Leicester Square (071-437 4311) **US/UK**
LONDON Red Lion, Brentford (081-560 6181) **Egham Satellites**
LONDON Royal Standard, Walthamstow (081-527 1966) **Marie La Vue/Ten/Brilliant But...**
LONDON Subterania, Ladbroke Grove **Jane's Addiction**
LONDON Swan, Fulham (071-385 1840) **Thieves, Liars And Cheats**
LONDON Town And Country, Kentish Town (071-284 0833) **Dan Reed Network**
NOTTINGHAM Rocket (0602 789586) **Voyage**
OXFORD Dolly (0865 244761) **Peace, Love And Guitars**
PENARTH Paget Rooms **Suspect/Amethyst/Slice 'N' Dice**
REDCAR Leo **Usurpa**
SOUTH SHIELDS WR's (091-454 4900) **16 Forever**
STOKE ON TRENT Wheatsheaf (0782 44438) **Tomorrow's Joy**
SUDBURY Boardwalk **Bay X**
SWANSEA Singleton **Ample Cleavage**
SWINDON Monkey (0793 542161) **If Only**
WORTHING Thieves Kitchen **Hit 'N' Run**

THURSDAY 23

BEDFORD Esquires (0234 46206) **Huge Big Massive**
BIRMINGHAM Edwards (021-643 5835) **Dread Zeppelin/Third Man**
BRISTOL Fleece And Firkin (0272 277150) **Metropolis DC**
BUCKLEY Tivoli (0244 550782) **No Sweat**
CARDIFF Bogiez (0222 226168) **Cheap And Nasty**
DUDLEY JB's (0384 53597) **Handsome Beasts**
EASTBOURNE Rumours **Wandering Crutchlees**
FOLKESTONE Hero's **St Hellier**
GLASGOW Solid Rock Cafe (041-221 1105) **Rhode Island Red**
GOOLE Alex (0405 761446) **Emerald Rain**
GOOLE Royal Hotel **Dirty Valentine**
KINGSTON UPON THAMES Grey Horse **No X-it**
LONDON Attic, Clapham **Hell Bent For Leather/Legacy/ Ruptured Dog**
LONDON Kings Head, Fulham (071-736 1413) **Band Of Gypsies/TIR**
LONDON Marquee (071-437 6603) **Ten Legged Groove Machine**
LONDON Nelson's, Wimbledon (081-946 2356) **Figgy Fox Banned/ Oak/Cyanide**
LONDON Red Lion, Brentford (081-560 6181) **Main Station/ Codatocoda**
LONDON Royal Standard, Walthamstow (081-527 1966) **Ivor's Jivors**
LONDON Swan, Stockwell (071-274 1526) **Paddy Goes To Holyhead**
LONDON Town And Country, Kentish Town (071-284 0833) **Dan Reed Network**
MELKSHAM Bear (0225 702901) **Wild Angel**
NORTH WHEATLEY Sun Inn **Kings Road**
NOTTINGHAM Narrow Boat **Sic Boy Federation/Vaudeville/MDM**
RHYL Savoy Bistro (0745 330470) **Priest Town**
ROTHERHAM Elliot's **Gypsi Rose And The Groove Disciples**

IF YOU want someone who's been there, seen it, done it and bought the T-shirt, you want IAN GILLAN, who kicks off his UK tour with what should be a storming gig in Ipswich (Tuesday). Support comes from WALK ON FIRE.

SOUTH ELMSALL Emjays **Foul Play**
STOKE ON TRENT Wheatsheaf (0782 44438) **Larrikin/Genghis**
WAKEFIELD Post Haste **Carrera**
WREXHAM King's Arms **Ample Cleavage**

FRIDAY 24

ABERDEEN Caesar's (0224 210286) **Jezebelle/Rhode Island Red**
ANDOVER Rothsay Hotel **Doctor Brown**
BARROW-IN-FURNESS Forum 28 **Xentrix**
BASILDON Round Acre **Novo Cane Jane**
BEDFORD Esquires (0234 46206) **Power Of Soul**
BRIDGEND York Tavern (0656 653558) **Ample Cleavage**
BURNLEY Town Mouse (0282 24278) **Larrikin**
CARDIFF Bogiez (0222 226168) **Wild Angel**
CLEETHORPES Jezebels (0472 692670) **Handsome Beasts**
EASTBOURNE Rumours **Rebel Rebel**
GLASGOW Venue (041-332 3874) **Scandal**
GOOLE Alex (0405 761446) **Foreign Affair**
HEREFORD Old Harp (0432 277330) **Branded**
IPSWICH Corn Exchange (0473 215544) **Enigma**
KINGSTON UPON THAMES Grey Horse **Ruthless Blues**
LEEDS Duchess Of York (0532 453929) **Cheap And Nasty**
LINCOLN Cornhill Vaults (0522 35113) **Kings Road**
LONDON Cartoon, Croydon (081-688 4500) **John Slaughter**
LONDON Clubhouse, Brixton (071-737 4904) **If Six Was Nine/ Eastern Star**
LONDON Marquee (071-437 6603) **Dread Zeppelin/Third Man**
LONDON Plough, Kenton (081-907 2498) **No X-it/Thyme Flies**
LONDON Red Lion, Brentford (081-560 6181) **Cameron Vegas/ Zig Zag Park**
LONDON Royal Standard, Walthamstow (081-527 1966) **Onslaught/ Mirror Mirror**
LONDON Shannon, Ilford **Paddy Goes To Holyhead**
LONDON Stick Of Rock, Bethnal Green (071-739 6068) **Valentino**
LONDON Swan, Fulham (071-385 1840) **Wandering Crutchlees**
LONDON Wembley Stadium (081-902 1234) **Rolling Stones/ Dan Reed Network**
NEWMARKET Rising Sun (0638 664337) **Sweet 'N' Innocent**
PRESTON Ribdale Club **Scratch/Red Sky**
READING Festival **Cramps/Faith No More/Nick Cave/ Mudhoney/ Jane's Addiction/Mega City 4/An Emotional Fish**
SOUTHAMPTON Canute **Vicious Affair**
TIPTON Brewer And Baker (021-502 3590) **Outlaw**
WALLSEND Ship In The Hole **Bottle Blonde**
WORCESTER New Street Labour Club **Cheat**

SATURDAY 25

BRADFORD Queens Hall (0274 392712) **Bolt Thrower**
CAMBRIDGE Sea Cadet Hall (0223 353172) **Walk On Fire**
DONCASTER Jug (0532 453929) **Cheap And Nasty**
DUDLEY JB's (0384 53597) **Desire**
EDINBURGH Venue (031-557 3073) **Jezebelle/Rhode Island Red**
EXETER University (0392 263263) **Hell Bent For Leather**
FOLKESTONE Hero's **Rebel Rebel**
GOMSHALL Compasses **Guns For Hire**
HARLOW The Square **Dumpy's Rusty Nuts**
LANCASTER Boar's Head (0524 34620) **Bad Samaritans**
LONDON Brewery Tap, Barking (081-591 8165) **Gangland/Lore**
LONDON Dublin Castle, Camden (071-485 1773) **Ruthless Blues**
LONDON Red Lion, Brentford (081-560 6181) **ETA/Solid State**
LONDON Rock Garden, Covent Garden (071-240 3961) **Worlds Apart**
LONDON Royal Standard, Walthamstow (081-527 1966) **Jackie Lynton/If Six Was Nine**
LONDON Wembley Stadium (081-902 1234) **Rolling Stones/ Dan Reed Network**
MANCHESTER Main Road Stadium **Fleetwood Mac/Jethro Tull/ Hall And Oates**
MANCHESTER Swinging Sporran (061-274 3517) **Dirty Work**
NORWICH Brickmakers **Usurpa**
NOTTINGHAM Narrow Boat **Satisfaction Crazy**
PEVENSEY BAY Bay Hotel **Wandering Crutchlees**
PORTSMOUTH Pit **Liar**
SHEFFIELD Library Theatre **Rich Rags**
SOUTHAMPTON Canute **Wild Alice**
ST HELENS Citadel (0744 35436) **Atticus Fish**
STOKE ON TRENT Wheatsheaf (0782 44438) **Colin Cooper/ Gravy Train**
WAKEFIELD Post Haste **Foul Play**
WALSALL JB's Junction 10 (0922 648100) **Hamsters**
YEOVIL Gardens **Paddy Goes To Holyhead**
YORK Corner House **Carrera**

SUNDAY 26

BOSTON Axe (0205 367300) **Kings Road** (lunchtime)
BRADFORD Mr Cappers **Carrera**
BRISTOL Bridge Inn (0272 677949) **Band Of Gypsies**
BURNLEY Carlton Hotel (0282 23508) **Scratch**
EDINBURGH Venue (031-557 3073) **Bolt Thrower**
GLASGOW Videodrome **Jezebelle**
HASTINGS Crypt **Wandering Crutchlees**
HULL Tower (0482 228110) **Dirty Valentine**
LEEDS Holbeck Working Mens Club **Big Chill**
LIVERPOOL Vivaldi's **Valle Crucis**
LLANHAREN RFC (0443 222209) **April 16th**
LONDON Red Lion, Brentford (081-560 6181) **Sprit Of Ecstasy**
LONDON Royal Standard, Walthamstow (081-527 1966) **Two Tribes/ Slap In The Face**
LONDON Swan, Fulham (071-385 1840) **Paddy Goes To Holyhead** (lunchtime)
OXFORD Dolly (0865 244761) **Shotgun Wedding**
PRESTON King's Arms (0772 50866) **Bad Samaritans**
READING Festival **Living Colour**
SHEFFIELD Leadmill (0742 754500) **Rhode Island Red**
SOUTHAMPTON Canute **Doctor Brown**
STOKE ON TRENT Wheatsheaf (0782 44438) **Barflys**
TAMWORTH Rat Hole (0827 63058) **Walk On Fire**
WEDNESBURY Golden Cross (021-556 0004) **Outlaw**
WORTHING Liberties **Hit 'N' Run**

MONDAY 27

BARROW Edison's **Bad Samaritans**
BIRMINGHAM Edwards (021-643 5835) **Felony/Ample Cleavage/ Skeleton Swing**
BRADFORD City Hotel **Diesel/Blues Train/Gangsters Of Soul/ Dirty Works/Little Egypt/Le Fleur Brothers/Factory/Works/ Victor Brox**
CHICHESTER Coach And Horses **Lone Crow**
DONCASTER Jug (0532 453929) **Kill City Dragons**
HUDDERSFIELD Wharf (0484 547224) **Anhrefn/HDQ**
LINCOLN Vienna's (0522 20598) **Bolt Thrower**
LIVERPOOL Vivaldi's **Usurpa/Aggression/Apparition/Pathogenic/ Corruption**
LONDON Cartoon, Croydon (081-688 4500) **Climax Blues Band**
LONDON Marquee (071-437 6603) **First Hand Fury/ Peace Love And Guitars**
LONDON Martello, Hackney **Ruthless Blues**
LONDON Royal Standard, Walthamstow (081-527 1966) **Crossland/ Tall Story/Sons Of Hedon**
NOTTINGHAM Rock City (0602 412544) **Dan Reed Network**
NUTLEY Shelley Arms **Dumpy's Rusty Nuts**
SOUTH WITHAM Blue Cow (0572 83663) **March To The Grave**
SOUTHEND Esplanade (0702 460440) **St Hellier/It's The Lore**
STANDISH Bradley Hall **Xentrix**
STOKE ON TRENT Wheatsheaf (0782 44438) **Cheap And Nasty**
SWINDON Monkey (0793 542161) **AOK**

TUESDAY 28

CHICHESTER Coach And Horses **Nutmeg**
DARLINGTON Doctor's Orders (0325 483722) **Change Of Heart**
GLASGOW Barrowlands (041-552 4601) **Dan Reed Network**
HARROGATE Legends (0423 504161) **Noussommes**
HULL Adelphi (0482 48216) **Kill City Dragons**
IPSWICH Corn Exchange (0473 215544) **Gillan/ Walk On Fire**
LONDON Kings Head, Fulham (071-736 1413) **Ship Of Fools/ Ruptured Dog**
LONDON Marquee (071-437 6603) **Living Colour**
LONDON Plough, Kenton (081-907 2498) **Hell Bent For Leather**
LONDON Rock Garden, Covent Garden (071-240 3961) **On The Rocks**
LONDON Royal Standard, Walthamstow (081-527 1966) **Thieves, Liars And Cheats/Lothlorian/ Message Of Love**
OXFORD Dolly (0865 244761) **Playn Crazy**
STOKE ON TRENT Wheatsheaf (0782 44438) **Dragons**

To list your gig, write to: El Rose, Metal Gig Guide, Kerrang!, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ. Fax: 01-928 2839. Or you can telephone her on 01-921 5900 – Tuesdays and Wednesdays ONLY! Give at least seven days notice to ensure inclusion

DIAL M FOR METAL!

WOARRGH! Double WOOAARRGH! Kerrang!'s kerrackin' Killer Phone Lines are explodin' all over the shop! From our up-to-the-second newsline to Krusher's krazy Metallic mayhem and all points inbetween, we'll rock yer sox off! So take good note of the numbers below, and GET DIALLIN'!!

● Dial **0898 336606** to check out our ever popular, up-to-the-minute **Newsline**. A guaranteed klued-up member of the krakked *K!* team will be waffling to ya about the week's wildest happenings. And you'll be grabbing an earful of three of the week's star discs too!

● Dial **0898 336607** to cop a load of tune one from the killer-diller album on the first of this week's fabby and mega-popular **Album Preview Lines**! Prepare for an aural assault of the first order! The brand, spankin' new **Anthrax** album, **'Persistence Of Time'** is on the end of the line! Track one right here...

● Dial **0898 336608** for another **Anthrax** attack!

● Dial **0898 336609** and catch a **'Time'**-ly last earful of **Anthrax**!

● Dial **0898 200103** for track one, from **Album Preview Line** two!

Now we're getting crazy to the second release from LA madmen **Jane's Addiction**. It's called **'Ritual De Lo Habitual'**, and track one's on this line!

● Dial **0898 200104** to get Addicted to the **'Ritual...'**

● Dial **0898 200105** for a final final fling with **Jane's Addiction'**!

● Dial **0898 448857** for our mega **Top 20 Metal Singles Rundown**! Get the top of yer noggin sliced off by a selection from yer up-to-the-minute Metal meltdown!

● Dial **0898 448858** for more mental mayhem with the madman of Metal: **Krusher Joule**! This week, Krusher gets chinwagging with Glam rock god **Bret Michaels** of **Poison**! **Bret** 'n' **Krush** are alive an' screamin' on this line...

Calls cost 25p per minute off peak, 38p per minute all other times.

Pic Steve Double

ANTHRAX: three Slammin' Metal slabs on 0898 336607/8/9!

BRET MICHAELS: loosening the lipstick with Krusher on 0898 448858!

KLASSIFIEDS

PERSONAL

LONELY MALE, 20, long dark hair, 5'11", slim, seeks female 17–23 for fun relationship/gigs. South Berks/Hants area. Photo please. Box No K2434

ELECTRIC BALLROOM London. Friday 13th July. Looking for guy (tall, long dark hair, white pants) I spoke with (I've long blonde hair, wore leopardskin) outside after club. Box No K2433

LONELY FEMALE 20 into most metal/thrash especially Metallica, Queensrÿche, Kiss. Seeks M/F **PENPALZ**. Looks, age unimportant. **A.L.A.** Box No K2432

FEMALE 19 seeks (M/F) friends. Into most types of music including indies, HM, and pop. Interested then please write with photo's if possible to Box No K2431

SPENCER (T.TAILZ-TATTZ) are you as good as I'm told?

BUMFACE Still luv ya – always will – Sammy too! XXXX

RAUNCHY MALE 20 seeks sexy girlies 18+ **EDINBURGH** area for gigs, pubs, good times. Photo please. Box No K2417

FEMALE 18 seeks company M/F for gigs, pubs, etc for laughs and crazy times. Glasgow area. Box No K2437

L.A.J. THANKS FOR DONINGTON. LOVE YOU FOREVER. YOUR HAMSTER XXX

GERMAN HARD ROCK FAN 22 want make holidays in London and seeks an apartment in September. Write to: Joerg Maier, Wiegenstr. 15, 6369 Niderau 5 West Germany

MALE 22. Tall, slim, long hair, arms, legs, etc . . . New to Bedfordshire. I like all good HM, pubs, gigs, and the Clangers!! Like to hear from similarly krazy local lady. Box No K2438

PARTNERLESS?

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Friendship or Marriage

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Orion Introductions

Dept. P4 Waltham, Grimsby.

GED I love yer. **JANIE**

PHIL ROBSON OF CUBLEY, PENISTONE. YOU'RE SEX ON LEGS. ANITA

MATT. I love you. From your knock down, **BROWN** eyed slut – **LIZ!**

PAUL. Thanks for the best twelve months of my life and have a wonderful birthday. Love you forever. **DAWN** xxxx

MALE, 20, pissed off with life, lonely, needs few friends for pubs, gigs, laughs etc. (Sense of humour, love of Metallica essential). Must live in Merseyside area. Box No K2435

FOR SALE

ROCK PATCHES, badges, postcard, t-shirts, posters. Send SAE for list: CM Sales, Dept K, PO Box 46, Romford, RM1 2QE

G'N'ROSES, B. JOVI, MISFITS, METALLICA! you name it . . . we goddit! Thousands of rare/unique recordings. Send £1 (refundable) B. Deal (K), 48 Upper Mount St. Dublin 2, Ireland, for comprehensive catalogue

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IRON MAIDEN tickets 081 789 8676 days, 071 386 8081 eves

JOKES, HEAVY METAL, ROCK BIKERS NOVELTIES, 800 crazy things. Talking toilets, walking willies, fart spray, studs, bootlace ties, patches, badges. Just phone for **FREE CATALOGUE**, 0272 716256 ANYTIME

FREE CONCERT PROGRAMME catalogue, many rarities, send SAE Concert Programme(s), 43 Crantock Road, Perry Barr, Birmingham, S142

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MR MUFF

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F.O.T. NEPHILIM, SOUNDGARDEN, Balaam/Angel, Dogs, Electric Boys, superb 1990 videos. SAE: 'Metal Vids', 10 The Parade, Marlborough, Wiltshire

DOGS D'AMOUR 'State We're In' LP & BBC transcription disc, offers. Mark 10 The Parade, Marlborough, Wiltshire

HELMS DEEP black country metal. Demo tape available send £2. 44 Van Diemans Road, Wombourne, Staffs. WV5 0B5. Also need gigs

METAL – GLAM – thrash – Hardcore videos – Metallica – F.N. More – D. D'Amour – Quireboys – Sepultura – Anthrax – D.L. Roth – S. Row – E. Boys – Misfits – Hanoi – Prong – Slayer – M. Crüe – Aerosmith – B. Brains – etc etc – SAE J. Vaughan, 45 Newton Road, Cheltenham, Glos GL51 7QL

KERRANG! KLASSIFIEDS

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INSTRUMENTS WANTED/FOR SALE,
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BIRTHDAY GREETINGS, RECORD FAIRS,
FAN CLUBS, FANZINES,
BANDS WANTED, RECORDS FOR SALE,
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MUSICIANS WANTED

SINGER NEEDED for Bournemouth based metal band. Experience not necessary but keen and strong voice essential (age 18–23). **ORIGINAL** material and jam hall. Phone Paul 0202 696730

TOP PRO British hard rock band relocating to London require **GUITARIST/KEYBOARD/B. VOX + DRUMMER**. Influences Thunder, Free, U.F.O. Career opportunity. Phone Lee 0204 72023

BASSIST WANTED. Looks, dedication and attitude essential. Bucks area. Call Terry 0494 81 2337

VOCALIST URGENTLY REQUIRED FOR PRO BAND DUE TO TOUR EUROPE. MUST BE PREPARED TO TRAVEL OR RELOCATE. ACCOMMODATION AVAILABLE. 049525 4568

KEYBOARD PLAYER URGENTLY REQUIRED for technical rock band based in North West. Telephone Tony: 0204 495043

VOCALIST AND BASSIST WANTED for heavy rock band. Influences: Skid Row, Halen, Whitesnake. Dedicated. No time wasters. Graham: 081 527 0959

RECORD FAIRS

GUILDFORD SAT 25th Aug, Civic Hall, 10–4pm. P&J Fairs

TONBRIDGE SUN 26th Aug, Angel Centre, 10–4pm. P&J Fairs

MAIDSTONE BANK Hol Monday special 27th Aug – Agricultural Hall (next to market). 10–4pm, free admission. P&J Fairs

CROYDON SAT 1st Sept Whitgift Shopping Centre, Exhibition Hall 9–6pm. P&J Fairs

MILTON KEYNES – Sun 2nd Sept, Woughton Leisure Centre – Leadenhall 10–4pm. P&J Fairs

MANCHESTER BANK HOLIDAY MONDAY 27th AUGUST – 10am–5pm. Piccadilly Plaza Exhibition Hall, York Street. 50 Stands, lotsa metal, Kerrang!s, RAW, buy, sell.

RECORDS WANTED

BUY, SELL & EXCHANGE all your records, tapes, CD's, videos and books – also All Hi-Fi, musical instruments, computers and cameras – **NONE REFUSED!!** Bring **ANY** quantity in **ANY** condition to Music and Video Exchange, 38 Notting Hill Gate, London W11 (Open 7 days 10am–8pm. Tel: 071-243 8573). Or send them by post with SAE for cash. Quantities collected **ANYWHERE** . . .

MONEY AVAILABLE for CD's, records, tapes. SAE for quote to Alan Dagger, 43 Westbourne Road, Downend, Bristol or tel 0272 564122. Large quantities collected **FREE**

WANTED

CONCERT PROGRAMMES Good prices paid, send lists to: Concert Programmes, 43 Crantock Road, Perry Barr, Birmingham, S143

TAPE TRADER with large list seeks swaps especially **MAGNUM**, your list gets mine. 49 Holystone Close, Blyth, Northumber, NE24 4QS

WANTED LARGER THAN LIVE LP by **KEEL** to complete collection. Must be mint condition. Write to K2436

RECORDS FOR SALE

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WHITESNAKE, AEROSMITH, POISON, QUIREBOYS, THUNDER, send now for **MEGA** list of limited editions and rarities. Send SAE to R Delve, 74 Mildmay Road, Stephenage, Herts SG1 5TP **NOW!**

SWAPS

KISS, tons of French mags, posters, singles plus audio, video to trade. Kiss fans write to Phillippe Briec, 6 Rue Fayon, 22100 Dinan, France

MUSICIANS AVAILABLE

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BASSIST influenced by Sheehan, Hamm seeks original professional band. Presently N.W. based. Will relocate. Andy 051 428 2463

GUITARIST seeks original Thrash band. Manchester area. Phone Tony 061 436 1743

BASSIST, 21, **WITH ABILTY** and image seeks band in South Wales area. Lynott, Butler, Lee. 123 Wood Road, Trefforest, Mid Glamorgan (Jason)

INSTRUMENTS FOR SALE

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FAN CLUBS

GERRY LAFFY EX GIRL GUITARIST. Solo album Money And The Magic. For details, biog, photos and free album sample send £1 in stamps. Die Laughing Records, 3 Bromley Place. London W1

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TUITION

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BANDS/ARTISTS WANTED for Nationwide exposure, send demo tapes and SAE to: Starting Line, PO Box 142, Hull, Humberside, HU5 2AG

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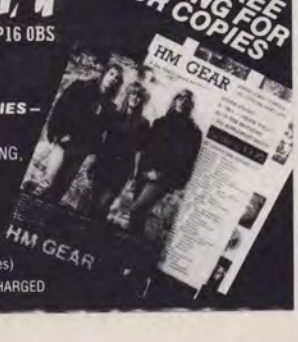

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Pic Joe Giron

SWEET FA: "Hi, my name's Steve, I'm 40-30-34, I've got nice white teeth, jolly big muscles and I'm always kind to animals and old people..."

Bitter Sweet

SWEET FA
The Whiskey, Hollywood

AMERICA'S MUSIC-buying public seem to have an infatuation with band images. It doesn't matter if you can't play or sing, or that your songs are mediocre, we'll buy your records in huge quantities anyway, simply because you look cute! 'You get our libido going and because we're girls that are starved for attention, we'll fork over our money to buy your records and T-shirts', seems to be the opening phrase.

So enter MCA's latest offerings, Sweet FA. This fivesome hail from the Mid-West, which should mean they'd be a breath of fresh musical air but, alas, they appear to have watched too much MTV. Every clichéd rock hero pose that is seen in every rock video is here in abundance tonight. Every clichéd song lyric that is heard from garage bands everywhere is heard tonight. But that all said, Sweet FA are definitely one of the tightest outfits around. It's just too bad that the songs are so very average.

Everything that got an airing tonight, from 'Stick To Your Guns' to 'Rhythm Of Action' to the opening 'Whiskey River' to 'Nothing For Nothing' to 'Prince Of The City' offered little in the way of excitement or interest – but not for want of the band's trying.

Not only are the band incredibly tight, but they're about as energetic as you can get without looking stupid. Sure, there was the occasional naff Accept-type of line with heads going in unison, but overall Sweet FA demonstrated a perfect understanding of what most people seem to want from a band live – plenty of action on stage and plenty of crowd interaction.

Vocalist Steve DeLong has got all the American success requisites: good looks, tanned and svelte body, long hair and – most importantly – he's got the pelvic thrust down perfectly. You know how David Lee Roth used to strut and preen and thrust his pelvis all about to the delight of all kinds of bimbos? DeLong has got the same act, and to his credit he was able to elicit nearly the same kind of response from the bimbo contingent present tonight.

The guitar duo of Thunder and Lightning – James and Jon respectively – augmented DeLong with quite a bit of leaping about, while bassist Jim Quick was content to spend most of his time on the drum riser of Tricky Lane, so that the pair could pound out the beat together.

Overall, it's a great display of all style and no substance, but it is done well.

Sweet FA: the FA part of their name stands for 'friggin' average' – they'll probably sell millions here in America!

BRIAN BRANDES BRINKERHOFF

The Kerrang! Koncertz Kardiak Kwota – we tap in to the heart of Metal!

ALIVE AND SKREAMING

GROPING NURSES

STABLE

DANGER LIST

DEAD

One man band

LOU GRAMM
Universal Amphitheatre, Los Angeles

LOU GRAMM is one of the great rock singers of all time, but that alone ain't gonna be enough to carry him to major league success in his new post-Foreigner career.

Lou's gonna have to sort out a coupla things, based on tonight's performance, but before I delve into that there's a live show to be covered and a huge Lou Gramm fan more than willing to do the honours.

When bassist Bruce Turgon moved to centre stage and thumped out the bass-line that signalled the opening of 'Ready Or Not', I was ready for a great show. 'Dirty White Boy' followed, and I was getting all set to write about what a great show I was hearing – but there's more to a live show than just hearing great renditions of great songs... like the visual aspect.

Lou's singing was great, but save for Turgon the rest of the band just weren't happening in the looks, image and stage presence area. And while Lou is a great singer, he's not a great frontman, and with just Turgon helping out it became a gig to be heard and not seen.

'Midnight Blue', 'I'll Come Running', 'Just Between You And Me', a cover of the old Lane/Marriott-penned 'Tin Soldier', and 'Angel With A Dirty Face' were all delivered with real energy and verve, and 'Hot Blooded' sounded better tonight than I'd ever heard Foreigner play it. The encore of 'Juke Box Hero' was both moody and aggressive, with guitarist Scott McKinstry adding some solid lead work.

Where Lou needed a roaring fire, his band delivered just an occasional spark. What he should do is get serious about his solo career and put together a tough band. That would allow him and Turgon to continue to write strong songs so he can deliver them with the energy and edge that shows Lou's voice off for what it is – one of the best blues-based soulful throats ever.

An enjoyable show, but hardly one that is competitive with the rest of the rock bands out there. If Lou wants to rock, then he and Turgon better find the band that can really roll live.

BRIAN BRANDES BRINKERHOFF

***LOU GRAMM**: when the going gets tough... the tough look for a new band...*

Pic Joe Giron

NO SWEAT, BAD BREED
Edwards, Birmingham

ENTER STAGE right a dreadlocked black guy resplendent in shorts and suspenders. Their first tune shatters the double-takes; the second has the dance floor moving like a snake.

Bad Breed are a band I know absolutely nothing about, but one who begged a long acquaintance this evening. The superficial comparison is Living Colour, of course; the voice may belong to Corey Glover and the material is uniformly excellent.

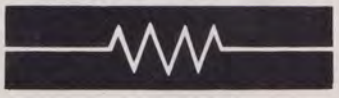
Now, what on earth is going on in the world of No Sweat? A list of superlatives from an array of 'names', mega hype and then a scathing album review buried deep within the pages of this magazine. Well, it carries the stench of the poison pen, the odour of knocking the fave rave.

No Sweat are a good band but at present they're not the phenomenon every man and his dog has been told about. Next year? Could be. Whilst the rantings of Messrs Elliott and Dickinson are hunky dory in the short term, they have led to over-inflated expectations, and the band simply aren't ready for that yet.

Indeed, the first half of their set drowned amidst a plethora of formula AOR like 'Shake' and 'Stranger'. The thing only kicked into gear when the acoustic guitars appeared – *now* we're talking about a potentially special outfit. The vaguely Zeppelinesque 'Diamond Rough' is a powerful pedestal for Paul Quinn's immense voice. Imagine Coverdale without the bland sexism and you're halfway there – Joooeeee must turn green with envy!

In all, a warm response, and a lot better to come. ***PAUL REES***

GUNFIRE DANCE
Marquee, London



IN THE quiet swelter of a Saturday night Marquee Club, Gunfire Dance are loudly proclaiming themselves the latest dizzying sensation. It's a display of colour, volume and clarity to which a lot of people are more than willing to listen. Both bars are a crush of streaming eye make-up and the overpowering stench of wilting hair spray.

Vocalist Ant, the latest in an ever-increasing line of frontmen who have forgone monickers their mothers gave them, dons a feathered hat that is at least halfway to ridiculous. He stamps around, as do three-quarters or so of their audience, in monogrammed cowboy boots. His indignant lurch is, however, welcome, and his voice more than capable. Their gritty, currently vogue set of injured, though slightly bemused, rock 'n' roll has the brevity and licence to occasionally startle.

Admittedly, they all share the kind of waistcoats, ruffled shirts and hair-dye currently slogging the rounds, oh, simply everywhere. They don't, however, let it detract too much from their final, almost glittering assault.

Gunfire Dance labour, with not a little dignity, along in a current genre. Their deliberation has, however, levelled into some kind of pay off, with Island Records inviting the band aboard under the auspices of a development deal.

As I could see it, they still lack that final, silent *blam* of a song that gets you in the back of the neck and then rushes hot down to the knees. They are, though, quietly blessed with its often evasive, creative seed. Gunfire Dance are heady with the scent of success. Go easy... ***PHIL WILDING***

SUICIDE BLONDE
Marquee, London

THE MEGADETH T-shirt meets the Wonderstuff T-shirt in the foyer and conversation is, er, stifled. Despite the monicker and recent support dates to the Grip, Suicide Blonde are far removed from any expectations of some Glam-junkie boot parade.

The 'Blonde' in question is far more Birdland than Hanoi. They play 16 songs in an hour and would probably have played another 20 if the singer hadn't punctuated the music with lazy, laconic words.

In fact Karlos Schilling isn't blond at all. A skinny, jungle mophead from Austria (via Birmingham!), his vocals are a mangle of 'Magnolia'-era Tom Petty and everything that the Byrds inspired. The band for most of the set play a purely secondary role to Schilling, as well as some exceptionally good tunes.

The material snaps and unfolds like a king swamp. Blink and you miss the nasal power-pop of 'Little Jessie Big Shot' and 'Stuck On You'. Turn away for another pint and you miss the jangle-overdrive-from-hell that Schilling uses like Petty used to play 'American Girl'. Before banality set in.

The soppy songs employ both drama and dynamics in a fledgling state. The loud ones are both cheerful and poignant. Acoustic guitars don't work. Managerial comparisons include Iggy Pop and Garage. Wrong. Like Australia's Screaming Tribesmen, Suicide Blonde twist a three-minute pop formula around skeletal frames and hide behind the thinnest of Glam trappings.

I hope the T-shirts had sex.

CHRIS WATTS

Win a day out in the country

YEP, DAISY chains, cherry blossom, the smell of freshly mown grass and lashings of ginger beer could be in your sights as we offer you the once-in-a-lifetime chance to win a day out in Oxfordshire! Blimey!

But don't panic, cos there is a rock 'n' roll method within our burbling, *Horse And Hound*-type madness...

The scam is this... One person plus his or her guest (or dog, budgie, 14-foot python or duck-billed platypus) will be invited along to the **Manor Studios** (in the aforementioned Oxfordshire), where ace UK rockers **Little Angels** are recording their new LP, **'Spitfire'**!

And thanks to the very nice Martin at Polydor Records, you'll be transported from your home on **Saturday 8 September** to spend the day in the studio with the band (write a few songs, put down a few licks, get some sounds in the can, dude, know what we mean?). When all the excitement's over and it's time for bed, you'll be put up in a very nice hotel and then returned safe and sound to mummy the following day. No cheap an' cheerful Ma Mosher's B&B for our kompetition winners, matey!

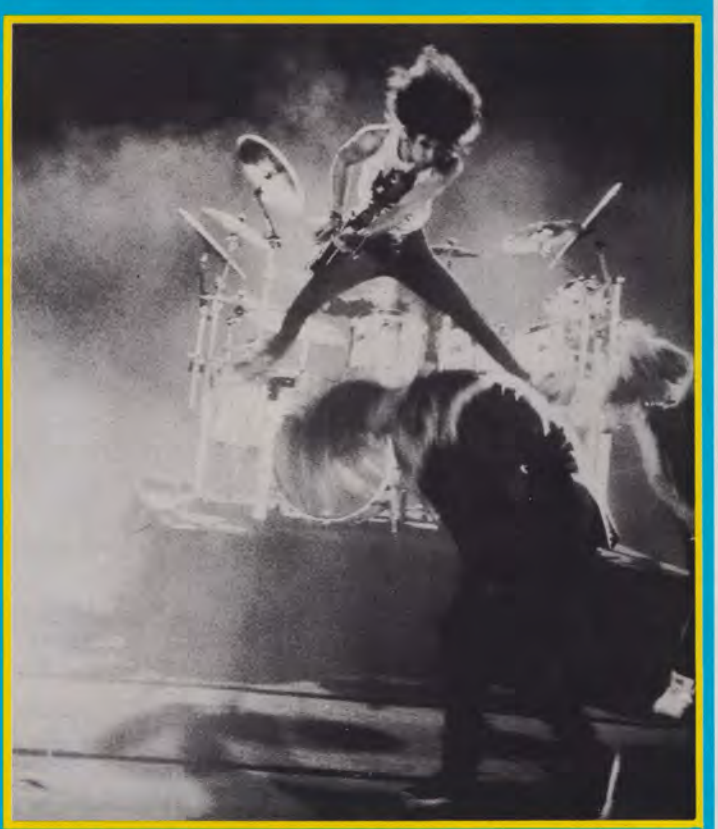
There may be a *K!* journalist present, but please don't let that put you off entering this competition.

So what's the deal? Simple, just answer these three questions:

1. What label were Little Angels signed to before Polydor?
2. What did they used to be called?
a) Mr Thrud
b) Mr Mud
c) Mr Dud
3. Name all the guys in the band

Got it? Right, so it's answers on a postcard only (please) to: **Little Angels Kompetition, *Kerrang!*, Punch Publications, London SE99 7YJ.**

Closing date is Monday 3 September, so please include a *daytime* telephone number so we can get track you down sharpish!



LITTLE ANGELS: perhaps you can recreate this pose by leaping off the Manor's grand piano?! (Er, just joking...)

DONINGTON: IT'S BACK AND IT'S BAD

It's Sunday August 19, it's 4.27 pm, and here we are burning the late afternoon oil to bring y'all a hot-off-the-presses assessment of yesterday's Monsters Of Rock Festival. So grab a chair as we air our ever-controversial views on the 1990 event, featuring WHITESNAKE, AEROSMITH, POISON, QUIREBOYS and THUNDER, accompanied by pix from GEORGE BODNAR and JOE GIRON. And remember, while other colour reports will take weeks to appear, you got your *Big K!* review here and now. Ain't we good to ya?

COR BLIMEY! Donington? More like a day on the Med, matey! Scorchin' sun, blue sky, everythin' on time and the most laid back, friendly crowd... ever!

No mud, no mega bottling, on-the-case security and, natch, that brilliant weather all came together to make Donington 1990 one of the most enjoyable festivals for ages. Even first band on Thunder – usually the mob to catch the cans – had an easy ride, a sea of hands rising up in delight, rather than in preparation for missile launching.

All just as well too, as Donington '90 really was on trial, particularly safety-wise, following the tragedies of '88 and the subsequent cancellation of last year's festival. A smaller audience surely helped too – least of all cos the queues for the loos were slightly shorter than usual!

Perhaps the only gripe of the day was the traditionally dodgy Donington PA – but, strangely, this one didn't come to life even for headliners Whitesnake, and poor ol' Aerosmith really bore the brunt, getting nowhere near to that all-important volume level of 11 on a 10 scale!

But hopefully the success of this year's festival should guarantee its future – shame we can't guarantee the weather too!

See ya next year!

IT'S NEVER an easy job to open the show at Britain's premier annual outdoor rock bash, especially when the majority of the (72,500) punters often sit with their arses stuck to the grass until the last couple of bands take the stage.

Unhindered by recollections of opening acts' sets turning into slow death throes to the deafening sounds of silence, **Thunder** took the bull by the horns, gave it their best shot, and left the stage 45 minutes later with something of a triumph under their belts.

With a series of short, sharp, precise shots of classic rock – from the thumping 'She's So Fine', through the bluesy elegance of 'Don't Wait For Me', to the pulsating rifferama of 'Dirty Love' – Thunder grasped a (possibly surprising) majority of the massed Donington ranks by the scruff of the neck and had them indulging in spontaneous clap-alongs almost right from the off.

Though the sound (particularly early on) was less than adequate, Danny Bowes' tough, powerful vocals spread over the field in an inspiring, wonderfully textured wash, supported on four cornerposts of tight, gritty musicianship that gave Thunder a quite remarkable degree of power, grace and overall class.

Considering their lot as openers, the highly enthusiastic response must have been extremely heartwarming – and it was certainly deserved.

On a day when the rest of the bill failed (sometimes miserably) to live up to expectations, Thunder, in many ways, were the best band of the day. With little to lose and a stack to offer, they attacked unreservedly with great, memorable songs and charismatic clout, threw in a welcome dose of festival humour – and triumphed, by God!

Probably the best opening act Donington has seen. The only disappointment was that there was no time left for an encore, which is ironic considering they were probably the only band of the day who worked hard enough to really deserve one.

PAUL HENDERSON

THE SMOKY bar-room bluster that is the **Quireboys** settles with disconcerting ease under the warm blue sky of a Donington sell-out.

The distinctive rasp that was some kind of comfort most weekends at the Marquee doesn't pause to falter here, though is occasionally snatched away from the fragile PA by innocent gusts of wind.

The Quireboys have almost completed their first circle... and besides, as Spike simply puts it, "It's good to be back home". 'Man On The Loose' thumps easily over the stripped-down, air-punching shudder of a crowd who know a success story when they see one.

'Whipping Boy' has the laconic thrill built on a steady pulse, blessed with feeling. Ironically, this same song was recently beaten black and blue by an over-zealous, coffee table top edition of *Rolling Stone* magazine. But in front of an appreciative 70,000-plus, '...Boy' travels high and sublime on the punchy ache of Spike's roaring vocal.

'Roses And Rings' plots a similar course of discord and regret. Bloated with longing, lifted with broken sanctity. While 'I Don't Love You Anymore' is bolstered by a small army of the determined, singing in snatches, littering the air with odd, untuned fragments, as the PA dips in and out of life.

The blonde and her friend to my left, sporting a match of carnation-streaked Quireboys T-shirts and cycling shorts, break into some kind of frug that quickly evolves into a demented twist, as the persistence of 'There She Goes Again' takes hold.

They spin round and around in a broken circle, pausing only to *whoop* as 'Seven O'Clock' steps in on a familiar rhythm, made friendly by a hostile radio, and acknowledged like the return of an old friend.

The early afternoon hums to the Quireboys' echo, then shatters as Nigel Mogg confides, "We have to do one more, or we don't get paid..." which leaves 'Heartbreaker' to encore, grabbing dramatically at the air, played out on a wave of euphoria, whole in the band's dramatic eclipse.

The frightening easy return of the prodigal sons, or lame bastards who got lucky? Don't kid yourselves, this is the deserved ride that skips floors and takes you straight to the top.

Wholly convincing, even under a burning sky...

PHIL WILDING

ROLL UP, roll up, and place your bets on the Donington lottery!

When **Poison** vocalist Bret Michaels blew on the dice in his backstage caravan for luck and then pouted his way onto the stage, the young guy with a voice as thin as his bank balance is fat just musta done something wrong! Y'see, Poison might have been good, but Poison were simply bad.

Doesn't make a lot of sense? Probably doesn't to Michaels, bassist Bobby Dall, guitarist CC DeVille and drummer Rikki Rockett as they chomp on their tea and toast the morning after the event either.

The thing is, Poison *could* have played well. They *might* have had a great onstage sound. It's *possible* that from where Bret Michaels was standing Poison were chewing 'em up and blowin' 'em out with their bubble-gum pop Metal.

And yes, there was the usual hardcore element at the front who clapped the hands, waved the banners and shouted the 'F**k yeah!'s. But for the vast majority of punters in the

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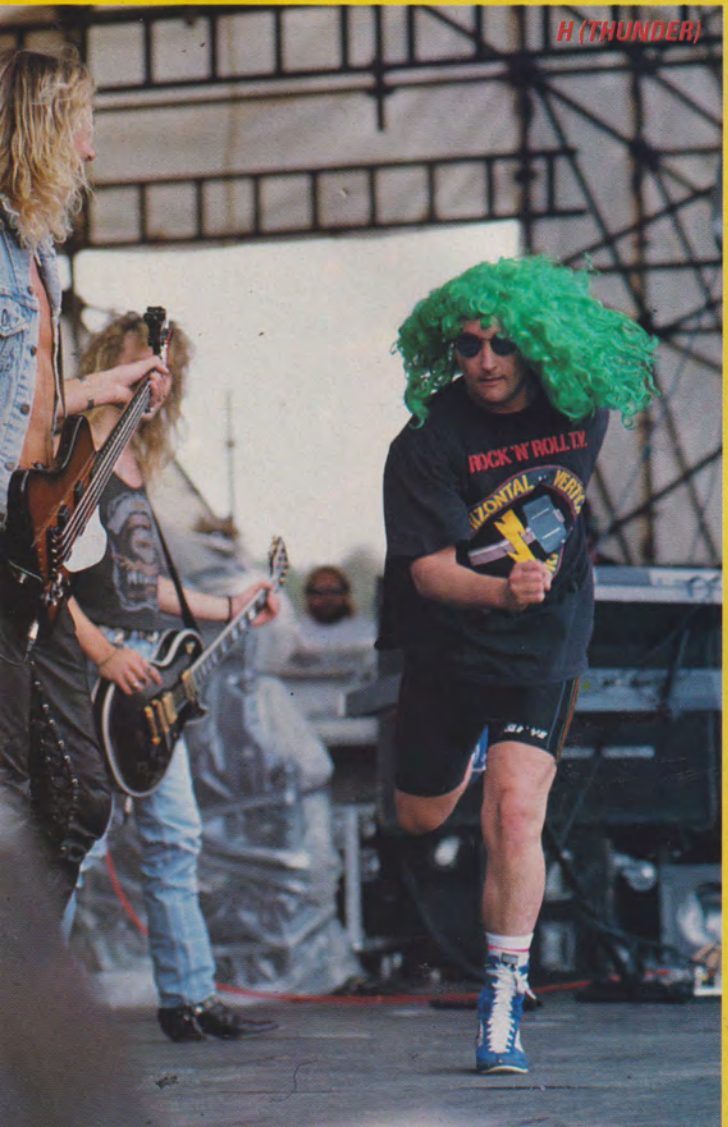
DANNY BOWES (THUNDER)

SPIKE (QUIREBOYS)

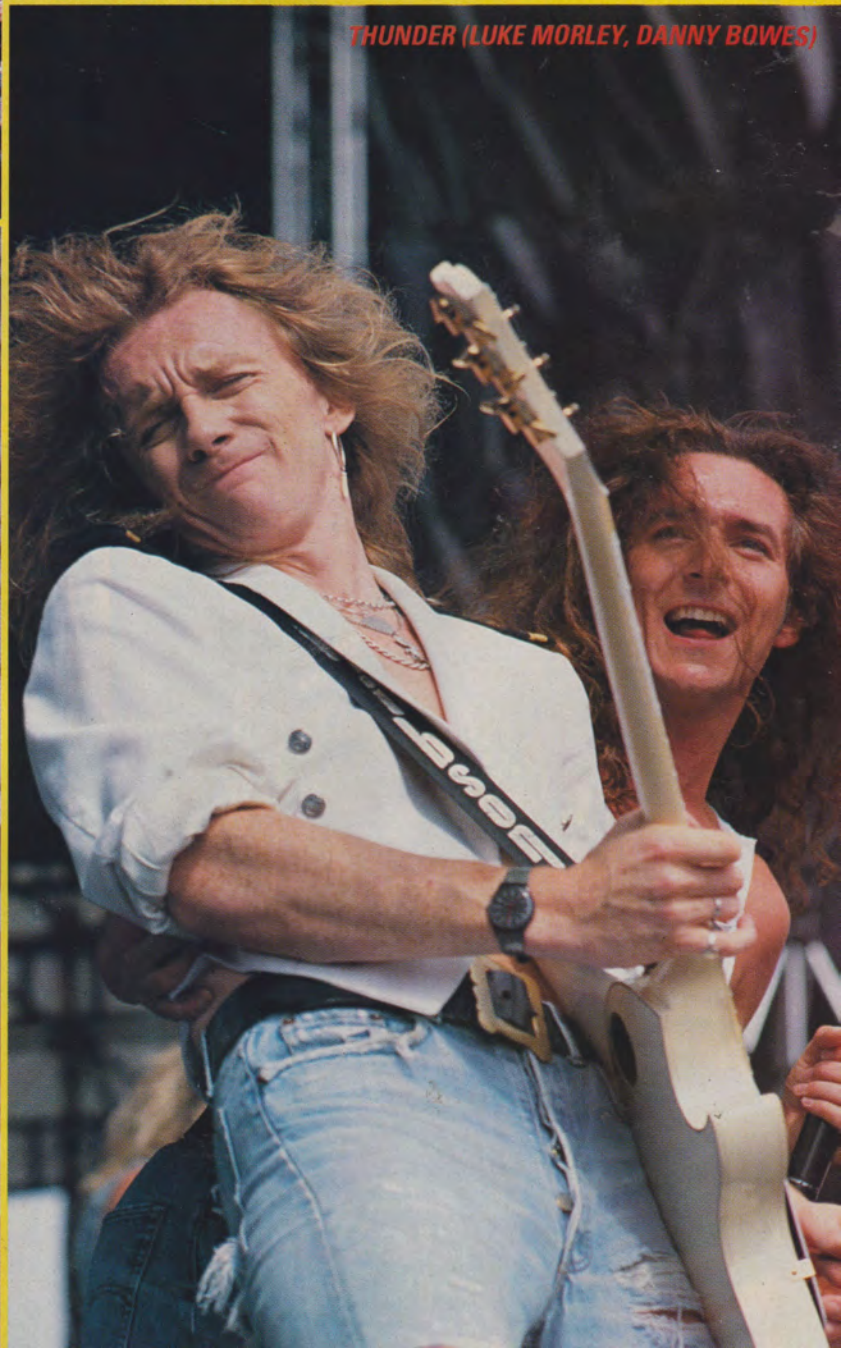
BRET MICHAELS (POISON)

NIGEL MOGG (QUIREBOYS)

GUY GRIFFIN (QUIREBOYS)



H (THUNDER)



THUNDER (LUKE MORLEY, DANNY BOWES)

JOE PERRY (AEROSMITH)

STEVEN TYLER (AEROSMITH)

POISON (CC DeVILLE, RIKKI ROCKETT, BRET MICHAELS, BOBBY DALL)

DAVID COVERDALE (WHITESNAKE)

BACK

FROM PAGE 52

arena Poison were just one great big non-event.

I could just about live with the fact that the sound was appalling – I seem to have been writing that line about one band or another at Donington for the past 10 years. What I couldn't live with was the fact that Poison didn't have any kind of answers to the questions that the big arena show asked of them.

We needed to see some star quality, goddammit! We needed Michaels to take control of the place like Skid Row's Seb Bach did at Milton Keynes last year. We needed CC DeVille to translate the nice riffs into gargantuan live monsters. We needed Poison to put a vibe across to each and every punter in the place. It just didn't happen. They lost on the lottery.

How? Well maybe if I'd

CC DeVILLE (POISON)

JOE PERRY (AEROSMITH)

STEVE VAI (WHITESNAKE)

been right at the front it would have been a different story. If the soundman had been able to coax a little more out of the PA it could have been mega. If Bret Michaels had had three Shredded Wheat instead of Ricicles for breakfast it might all have worked out just fine. It might have done, but at the end of the day I think it was the wrong band for the wrong bill.

I wanted 'Unskinny Bop' to blow me away on a wave of shimmering pop rock sensibilities like it does on the album. In reality it was just... er... crap! I thought 'Poor Boy Blues' would have me immediately howlin' at the moon, but it came over as ultimately ham-fisted. I wanted 'Every Rose Has Its Thorn' to spark a flood of tears from these cynical old eyes like the single did. But it just didn't move me – or anyone else that I saw!

'Ride The Wind', a classic dose of pop Metal on the album, was just frittered away, with Michaels proving that the last thing we need is a flaccid onstage hybrid of David Lee Roth and Vince Neil. Mike Patton would have eaten him!

'Flesh And Blood' is a real cool album – I play it in my car with the sun roof rolled back all the time! Poison at Donington, however, at least from where I was stood, was just a real cold experience.

A friend told me she saw Poison and died and went to heaven. Well today there was no heaven involved. Poison just died.

HOWARD JOHNSON

I'M CAUGHT on the hop (who said 'at the bar'?!) as I'm informed that **Aerosmith** have sauntered on to the stage an' are rippin' into 'Young Lust'. To this back beat the Zell is hyper-boppin' round to the stage site, with a rather elongated 'shiiiiiiiiiiit!' ringin' on my lips.

But the shit was hot as I'm greeted with the swaggerin' thrust of oh-so 'F.I.N.E.', the Aerosmith insects crawlin' over the stage led by a yelpin' prayin' mantis decked out quite nattily in a white

KONTINUEZ OVER

BACK

FROM PREVIOUZ PAGE

two-piece with black embroidery (fashion fans!). Ooooh yeah! THIS! WAS! GONNA! BE! THE! ONE! ...Wasn't it?

"We can't say any F-words," announces Mr Steven Tyler – referrin' to the Radio One no-fun simulcast (why don't the idiots have a 'delay' or someone quick on the bleeper?!) "...but," he retaliates optimistically, "we'll let the music do the talkin'!"

F**k! Oops! I mean 'bleeeep!'. All-bleepin'-riiiight! Except for... eh? The intro into the obvious spills into 'Monkey On My Back'?? Sure 'Monkey...' talks to us, but it didn't say half as much as 'Let The Music...' woulda!

Still, the shit was hot an' I just knew that pile was gonna start steamin'. 'Janie's Got A Gun' plops out but we're still cruisin' on that hot settin'. Natch, the hordes down front are goin' bonkers, yet I'm surrounded by people shufflin', chattin' an' admirin' the skyline. Damn but I wish the big man upstairs coulda hit the celestial dimmer switch to an atmospheric smoky scarlet.

'Rag Doll' appears and I'm kinda wonderin' if the ol' Aero-dynamics are on auto-pilot. I mean, sure, me shoulders are politely swingin' and maybe me size sevens are tappin' out a personal SOS – but, but, BUT... shouldn't this whole affair be a little bit... y'know... louder? Who's the tight-ass at the volume control? Mr Economy 1990?

'Rag Doll' goes down well, but for the information of those at the stage who're gonna say 'bullllllshit!' (still hot... not steamin') the obligatory skin-beatin' was frayed around the edges. An' no-one was weepin' emotionally as 'Voodoo Medicine Man' was rolled on. Yeah, yeah, yeah, nice song an' all that, guv, but let's get rockin' – let's get some o' them 'Draw The Line'/ 'Lick And A Promise'/ 'Permanent Vacation' toys outta the attic!

The singalonga '...Elevator' takes me up to the toy department as I finally feel the fever in my veins. An' the fever spreads for 'Dude (Looks Like A Layyy-deh)' – an' now we're cookin'. Cookin' as in fryin' as in hot, not roastin' as in steamin'. But the shit was still eyein' up the fan...!

'Sweet Emotion' says 'hi' to Donington, an' smokin' Joe Perry twists his lithe, lean, mean 'n' evergreen (is he a Ninja Turtle?!) frame around that six-string electric plank, wringin' out the notes like tears from a drenched handkerchief. An' I stop to acknowledge the 'Smith element known as Joey Kramer: a sturdy, no-frills backbone – strippin' reliability of all its boring connotations.

'Toys In The Attic' next at an extraordinarily sluggish pace (eh, what was I just sayin' about Kramer...?!) with Perry seemingly out to save the song by pumpin' up the jams. Close... but nobody gets to smoke.

An' then... they go off? Huh? So soon?

They shuffle back for mega-slowie 'Dream On' an' the couple in front of me clutch each other sensitively as the openin' strains pierce the evenin'. Followed by, an' confirmin' all the rumours, one James Page joinin' the Bostonians for 'Train Kept A-Rollin' '! It didn't sound like as big a deal as it should... but... well... he definitely was the other guy gracin' the stage addin' the extra screech.

"I don't know about you," screams Tyler, "but I think my dick got hard!" ('Think'?) An' 'Walk This Way' takes 'em to the end of their set. The end of their one and only shot at Donington '90. And... I feel like someone just handed me a sandwich with no fillin' and an alcohol-free lager.

The crowd cheer affectionately at the 'Smiths' exit, then go berserk as Concorde swoops gracefully yet powerfully overhead.

Concorde 3, Aerosmith 1.

RAY ZELL

AS THE sun dipped below the trees and the first bonfires lit the evening sky, Donington was **Whitesnake**'s for the taking.

But instead of grabbing it by the throat, they batted it weakly with an outstretched limp wrist: the lamest performance by a Donington headliner ever. In front of the lamest crowd ever, too. Come the end I couldn't tell whether people were applauding out of enthusiasm, duty or sympathy.

I was *really* looking forward to this, confident that Coverdale would use the stage to regain a crown that had become rather tarnished of late, but instead he merely delivered an arena show that seemed to enthral only those within the area bathed by the stagelights.

'Slip Of The Tongue' and 'Slide It In' were greeted warmly enough, but things quickly slipped to the miserably mundane, relying on false endings and F-words to elicit a crowd response. Steve Vai's contributions to 'Kitten's Got Claws' livened things up considerably, but after a bumbling attempt at talking to the crowd (was Coverdale really that nervous?) the evening took a vertigo-inducing nosedive with the words, "Would you please welcome the Flying Dutchman...".

"F**kin' Gary Moore rip-off!" yells a voice ahead of me... "He's *gorgeous!*" drools the girl on the shoulders of the guy to my right... but let's be honest, Adrian Vandenberg's solo spot is just plain boring.

Coverdale returned to explain that he'd been chastised by the Beeb for swearing, so promptly got the crowd to do it for him. Things were looking up.

They got marginally better as the band slipped into 'Is This Love?', red and purple lighting transforming the stage and PA towers into a giant neon skeleton, but the lead vocal let it down.

After a weak 'Cheap And Nasty' singalong, Coverdale accused the crowd: "You're pathetic!" Joking or not, he was at last getting things right. Full marks too for wheeling out the epic 'Crying In The Rain' – but did it have to be as the intro for Tommy Aldridge's solo? I saw him play this same solo with Pat Travers 10 years ago. It was brilliant then and it's brilliant now, but in the ensuing decade the appeal has aged almost as much as the drummer himself...

'Fool For Your Loving' appears to have reached pensionable age as well, this rearrangement rendering it almost unrecognisable from the 1980 classic original.

Thank God then for The Steve Vai Solo.

I'd waited all day for something to tell the grandchildren about. This even upstaged Pagey rockin' out with the 'Smiffs...

Coverdale introduces him as "His Royal Darkness... the Seven-String Sorcerer" – and the first real electric thrill of anticipation charges the night. For a moment he stands quite still, the silver studs on his black suit blinking like diamonds in the white spotlight. Then his right hand twitches and his outstretched left arm directs the sound. The guitar alternately roars ferociously, then soars up towards the pain barrier.

Moving across the stage, he picks up the pace and Something Really Weird happens. One minute he is master of the guitar, then he is a seemingly helpless slave as it spins around him. Then it's rising up, up and away above him – making an out-of-the-body flight all of its own – ultimately reaching the lighting rig. Suddenly its spotlight dies and Vai reappears in another on the other side of the stage, with a new guitar, launching into 'For The Love Of God' then 'The Audience Is Listening' off 'Passion And Warfare'. Everywhere neck hairs stand to attention – even Coverdale's. When he returns to the mike, he deadpans: "You've grown up since the video, Steven!" (referring to Thomas McRocklin's cameo). Then: "Apologies to Graham Russell, but Steven isn't going *anywhere*..."

Sorry, David. But neither were Whitesnake...

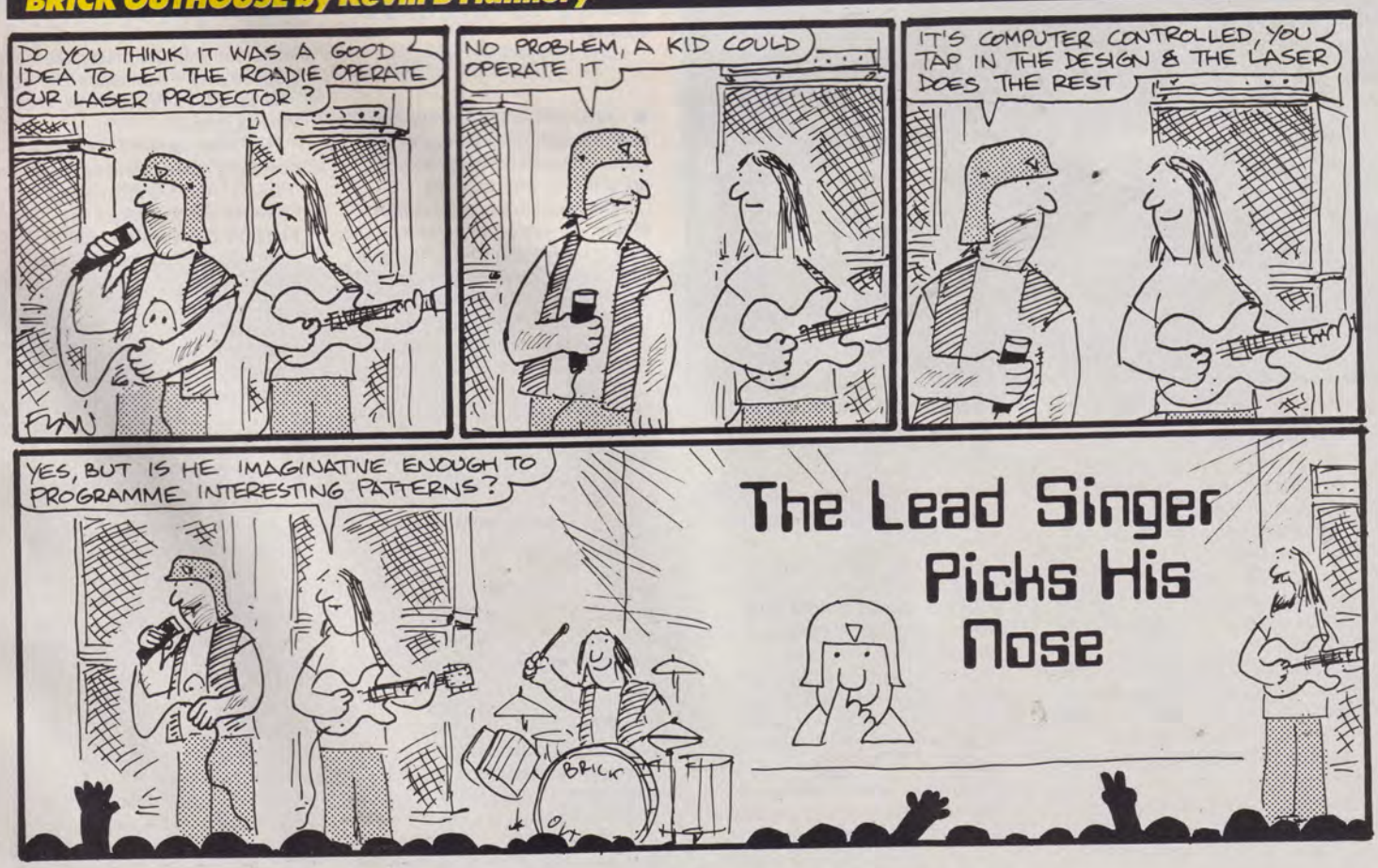
After about an hour, I had looked at my watch and they'd been on 20 minutes. Sighing, I'd turned my back and closed my eyes. At once, I could convince myself I was at Reading in '79 and Coverdale was singing with real emotion. The songs were pretty dumb, but everything was more fun. Opening my eyes, I reflected; a decade is a long time to spend reinventing yourself, only to end up with an inferior version of the original.

As if to prove my point, the only thing to challenge Vai were (first) 70,000-plus voices singing 'Ain't No Love In The Heart Of The City' in the encore, then the fireworks that began to explode even before 'Still Of The Night' had ended. The pyros seemed as impatient as I was for the whole depressing affair to be over; a rude and hasty bang to silence Whitesnake's whimper...

NEIL JEFFRIES

PANDORA PEROXIDE by Ray Zell

BRICK OUTHOUSE by Kevin B Flannery



VIEW FROM THE BAR

The most feared, felonious and flagrantly FACT-filled gossip column in the entire Heavy Metallic universe!

■ 'ALLO, BOOZERS. Welcome to an unexpectedly quiet edition of **View From The Bar**.

Yup, that's right, take a look around: no Death Deck cranked up to a one-up-the-jacksy 111, no lamps lit beneath the arc of the Luvverly Golden Optics... and what's more – no booooozers! Well, except you and me, that is, boozers. *(And me! – Faithful 'Bar Ed.)*

The hideous truth of the matter is that the regular *K!* loozers aren't back yet, heh-heh-heh... from this year's **Castle Donington Monsters Of Rock** festival, that is, heh-heh-heh... and, well, that explains why it's so damned QUIET in here.

So, in case you were pondering the whereabouts of this year's, heh-heh-heh, **View From The Donington Bar**, the FACT is, er... it hasn't arrived yet! Bastards!

Which, as we said earlier, leaves just you and me, kidz. *(And me! – Loyal 'Bar Ed.)*

By the way, if you're wondering who exactly that 'me' is... let's just put it this way – I'm **NOBODY**! I can't be, can I, or somebody would have given me a ticket for Donington, wouldn't they, instead of leaving me to rot sitting here waiting for a VFTB that doesn't friggin' exist! *(Me too! – Best Bud 'Bar Ed.)*

Anyway, on with the show, as they say. And I hope you all had a REALLY, REALLY, REALLY GOOD DONINGTON. (Bastards...)

■ *WELL, SEEING as how everybody's still trying to find their way home from the Big D, I thought I'd have some fun* (Me too! – Repetitious 'Bar Ed.) *by bringing one of my own personal fave raves from the grave of VFTB's inglorious past – that's right, boozers, I'm talkin' about* ***BLACKMAIL KORNER****!*

Yush, indeed! Everybody go... AARRRGGGHHHH!

Right then, who's this? One of those glitzy panda-eyed chaps from ***Wrathchild****, perhaps? No?*

Or ***Wiggy Reynolds****, even, caught liggin' around in his latest 'street clothes'?*

No... why, it's none other than that hard rockin', no-shit-takin', all-round number-one-bad-boy (F**k, yeah! – Chest-Beatin' 'Bar Ed.) ***Sebastian Bach*** *from* ***Skid Row****!*

Or should that be 'Baz' as, er, 'Baz' liked to be known in the not-so long-gone days when this particularly fruity little shot was taken, back when 'Baz' used to front a bunch of woosies called – wait for it – ***Kid Wikkid****!*

We friggin' well kid you not! It's a stone cold sober FACT!

You better leave that pile of notes in the usual place before the others get back, Seb baby, or I'll tell all about the time you wanted to leave Skid Row and join ***Guns N' Roses****...*

HARGH! HARGH! HARGH!

■ AWRIGHT, SO what else has been happening this week in the wunnerful world of good ol' wock an' woll? Er, well, let's see....

How about this one: **Alannah Myles**, currently touring America in support of **Robert Plant**, has been having trouble with people (read: dickbrains) from the audience clambering on to the stage each night trying to hand the old gal bouquets of roses while attempting to win her heart over with such whimsical epithets as: "Cor, you're not really aged 42, are ya, 'Lanny?"

Naw... what's so funny about that?

Barely worth a HARGH! HARGH! HARGH!

■ ON TO MORE (so-called) serious matters (we suppose). What about the latest from the **Judas Priest** camp then, eh? Eh? *Eh?*

For the full blow-by-blow account check this week's Mayhem pages, boozers. Meantime, if you want my opinion – and let's face it, with every other bugger still knockin' back the freebies at Donington it's my way or the highway – the bit that says it all for me was when the Prosecuting Council brought in none other than one **Doctor Wilson Key** as their star witness...

'Doctor' Key, as we say here at 'Bar HQ, is world renowned for being one bottle short of the full crate...

True to form, the good 'Doctor' managed to excel himself by putting on possibly one of the finest performances of his pointy-eared career when he took the stand during the climax of the Priest trial.

Brandishing a cassette box, the 'Doc' fixed a jaundiced eye on Priest producer **James Guthrie** and demanded: "Just what does C-90 mean here?"

Mr Guthrie, a man accustomed to dealing with 'difficult' questions, explained mildly, "The 'C' refers to 'cassette' and '90' means 90 minutes."

The trial continues...

■ BACK TO Donington. It seems there is one other person on this planet that didn't ackshully make it along for the ride, and her name is, of course, **El Rose**...

Why? Well, because Donington coincided with **Cropredy**, didn't it? *('Scuse me? – Nameless 'Bar Ed.)*

Cropredy! Cropredy! You know, the folk festival...

No? Well, forget it! You've obviously never heard of the words 'PEACE' and 'LOVE', have you? Or world-beating bands like **Fairport Convention** and international soloists like **Ralph McTell**, huh?

Thought not...

(Thank Bog for that. What is wrong with that girl? Maybe it's about time we took those braces off her teeth...)

■ HERE'S SOMETHING interesting (that is, if you could call **Ronnie James Dio** interesting... and let's be square about it, boozers, who does these days apart from your weird mate round the corner?). Anyhow, apparently Ronnie James Dio (for it is he) set fire to himself last week... *(Now that is interesting! – Pyromaniacal 'Bar Ed.)*

Apparently, it happened during rehearsals when the doddery old fella stuck his spell-casting little hand directly into the stage pyrotechnics!

According to Our Man In The Hot Seat the flesh was ackshully aflame at one point, but the retiring old geezer somehow managed to

rub it out.

Not so much a human candle, boozers, more one of those itsy-bitsy baby nite lites...

Now that *is* worth a good HARGH! HARGH! HARGH!

■ AND SPEAKING of Heavy Metal Rock Gods *(Were we? – 'Bar Ed.)* I've just come across this scuzzy little titbit clinging to the bottom of the barrel concerning everybody's favourite Would-Be Heavy Metal Rock God, **Ricky Warwick** from the **ALFUGGIN'MIGHTY**...

You wanna know what the code of the road for a real rockin' dude like this is? Try this for size, then...

Picture this: Ricky and **Wolfsbane** drummer, **Steve Danger**, plus 'Bar HQ's own **Howard Johnson**, all out for a rockin' good time together in London recently.

Plenty of glasses to drain, plenty of bars to empty, but guess what? Ricky baby has to be home by 10.30pm or his wife, **Vanessa** (one of those really rockin' VJs over at **MTV**), is, and this is a direct quote here, 'gonna kill him'!

But come 11pm our hapless trio are emotional but not tired and still rarin' to go... but then Mr Would-Be Heavy Metal Rock God gets nervous and insists HoJo leaps to his rescue by phoning said wench and explaining that he and the aptly named Danger had 'kidnapped' him and were taking our hero for what is euphemistically known in the trade as 'a curry'. HoJo dutifully finds a phone box and dials Mrs Warwick.

Result: one pissed off *in extremis* trouble 'n' strife, and one *trés* apologetic lead singer coming sheepishly to the phone, then going straight to the street to hail a taxi...

Gosh, these Heavy Metal Rock God types, boozers, what hectic devil-may-care lives they do lead!

An almighty HARGH! HARGH! HARGH! if ever there was one...

■ AND SO, at last, to the end of this wretched thing. You can brag all you like about what a soddin' great day you all had at soddin' stinkin' Donington, boozers, but remember this: I HATE YOU.

Now Bog off, will ya...

Pic Mark Weiss/Idols

■ *ONE FOR the God Squad and the Jesus Boots Brigade, this one. Pictured here with an enthusiastic gaggle of, er, worshippers, religious fanatic-cum-part-time rock drummer,* ***Robert Sweet*** *from* ***Stryper*** (On yer knees, sinners! – Priestly 'Bar Ed.)...

Yush, it seems like Old Rob, as he's always been known to the (missing, believed pissed) 'Bar HQ regulars, has finally repented on his previous Bog-fearing good-doin' ways and is currently making up for lost time, by the looks of it.

And today's sermon? Blondes have more fun...

HARGH! HARGH! HARGH!

Pic Jon Conrad/Photofeatures

■ *RIGHT, THAT'S it. I've had enough. If you think I'm going to write one more dreary word about these stoopid pictures that have absolutely zilch to do with Donington, you're wrong!*

Yeah... if you think you're going to make a plonker out of me stuck here having to come up with this meaningless and irrelevant twaddle while the rest of you are probably still hovering over the free drinks table in the EMI hospitality tent backstage at Donington, you've got another thing coming, you bastards!

Instead, I will tell you that this is a picture of ***Slaughter*** *seen 'hanging out', as they say in America, with some of their ever-so lucky (cough! splutter!) fans...*

Big deal, huh? Was this photo taken at Donington? No, it bloody wasn't. And do I care? DO I CARE?

(So what was it like at, you know, Donington?) (I'd really like to know.) (So can you tell me?) (Please?) (Pretty please...?)

■ *A RARE one this:* ***Mike Tramp****, singer with* ***White Lion****, lest any of us here in Britain (somewhere it's obviously not worth touring) should forget, spotted here spending some time with his biggest British fan, the Man With No Ears,* ***Dave 'Fantastic' Reynolds****...*

Cute, huh?

HARGH! HARGH! HARGH!

Pic Annamaria DiSanto/Photofeatures

METAL CHARTZ

ALBUMS

1	–	REV IT UP **Vixen** (EMI USA)
2	1	FLESH AND BLOOD **Poison** (Capitol/Enigma)
3	2	THE WILD ONE **Various** (EMI)
4	4	STILL GOT THE BLUES **Gary Moore** (Virgin)
5	5	THE REAL THING **Faith No More** (Slash/London)
6	8	THE WALL **Pink Floyd** (EMI)
7	6	GOODNIGHT LA **Magnum** (Polydor)
8	9	BRIGADE **Heart** (Capitol)
9	3	NEVER, NEVERLAND **Annihilator** (Roadrunner)
10	11	APPETITE FOR DESTRUCTION **Guns N' Roses** (Geffen)
11	35	MANIC NIRVANA **Robert Plant** (Es Paranza/EastWest)
12	10	LEATHER AND LACE **Various** (Dino)
13	7	PASSION AND WARFARE **Steve Vai** (Food For Thought)
14	13	HELL TO PAY **Jeff Healey Band** (Arista)
15	16	BLACKOUT IN THE RED ROOM **Love/Hate** (CBS)
16	26	DELICATE SOUND OF THUNDER **Pink Floyd** (EMI)
17	15	FOUR SYMBOLS **Led Zeppelin** (Atlantic)
18	12	SLAM **Dan Reed Network** (Mercury)
19	21	HYSTERIA **Def Leppard** (Bludgeon Riffola/Phonogram)
20	23	PUMP **Aerosmith** (Geffen)
21	17	BACK STREET SYMPHONY **Thunder** (EMI)
22	19	BAT OUT OF HELL **Meat Loaf** (Cleveland International)
23	20	INTRODUCE YOURSELF **Faith No More** (Slash/London)
24	14	IN THE HEART OF THE YOUNG **Winger** (Atlantic/EastWest)
25	22	LIGHTS... CAMERA... REVOLUTION... **Suicidal Tendencies** (Epic)
26	18	TATTOOED MILLIONAIRE **Bruce Dickinson** (EMI)
27	–	MOLTEN METAL **Various** (Telstar)
28	31	RECKLESS **Bryan Adams** (A&M)
29	29	DON'T PREY FOR ME **Little Angels** (Polydor)
30	re	SLIPPERY WHEN WET **Bon Jovi** (Vertigo)
31	42	NEW JERSEY **Bon Jovi** (Vertigo)
32	36	HITS OUT OF HELL **Meat Loaf** (Epic)
33	28	A BIT OF WHAT YOU FANCY **Quireboys** (Parlophone)
34	24	EVERY MOTHER'S NIGHTMARE **Every Mother's Nightmare** (Arista)
35	32	ELIMINATOR **ZZ Top** (Warner Bros)
36	49	LED ZEPPELIN III **Led Zeppelin** (Atlantic)
37	25	PERMANENT VACATION **Aerosmith** (Geffen)
38	27	FUNK-O-METAL CARPET RIDE **Electric Boys** (Vertigo)
39	51	SLIP OF THE TONGUE **Whitesnake** (EMI)
40	30	NAKED THUNDER **Ian Gillan** (Teldec/EastWest)
41	44	GN'R LIES **Guns N' Roses** (Geffen)
42	37	SOMEWHERE IN TIME **Iron Maiden** (Fame/EMI)
43	55	FLYING IN A BLUE DREAM **Joe Satriani** (Food For Thought)
44	34	TAKING ON THE WORLD **Gun** (A&M)
45	38	SKID ROW **Skid Row** (Atlantic)
46	50	SHAKE YOUR MONEY MAKER **Black Crowes** (Def American)
47	re	SEE THE LIGHT **Jeff Healey Band** (Arista)
48	43	SEVENTH SON OF A SEVENTH SON **Iron Maiden** (EMI)
49	58	TRASH **Alice Cooper** (Epic)
50	54	THE NUMBER OF THE BEAST **Iron Maiden** (Fame/EMI)
51	re	LED ZEPPELIN **Led Zeppelin** (Atlantic/EastWest)
52	47	THE SINGLES ALBUM **Jimi Hendrix** (Polydor)
53	46	OPEN UP AND SAY...AHH! **Poison** (Capitol)
54	60	DR FEELGOOD **Mötley Crüe** (Elektra)
55	re	RADIO KAOS **Roger Waters** (EMI)
56	59	IMPACT IS IMMINENT **Exodus** (Capitol)
57	45	REIGN IN BLOOD **Slayer** (London)
58	63	LOCK UP THE WOLVES **Dio** (Vertigo)
59	40	STILETTO **Lita Ford** (RCA)
60	71	POWERSLAVE **Iron Maiden** (Fame/EMI)
61	74	MASTER OF PUPPETS **Metallica** (Vertigo)
62	52	THE EARTHQUAKE ALBUM **Various** (Life Aid Armenia)
63	67	RADIO ONE **Jimi Hendrix** (Polydor)
64	re	LOOK WHAT THE CAT DRAGGED IN **Poison** (Music For Nations)
65	41	LIVE AFTER DEATH **Iron Maiden** (EMI)
66	62	SOUTH OF HEAVEN **Slayer** (London)
67	re	STICK IT TO YA **Slaughter** (Chrysalis)
68	61	GREATEST HITS **Aerosmith** (CBS)
69	–	STICK TO YOUR GUNS **Sweet FA** (MCA)
70	53	10 FROM 6 **Bad Company** (Atlantic)
71	57	CUTS LIKE A KNIFE/RECKLESS **Bryan Adams** (A&M)
72	64	VIXEN **Vixen** (EMI Manhattan)
73	66	HOLY WATER **Bad Company** (Atco/EastWest)
74	69	WHITESNAKE 1987 **Whitesnake** (EMI)
75	73	LED ZEPPELIN II **Led Zeppelin** (Atlantic)

Send your Local Chart and Reader's Chart, with a pic if ya like, to: Kerrang! Chartz, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ

READERS CHART

1	STRANGER THAN PARADISE **Sleeze Beez**
2	FLY HIGH MICHELLE **Enuff Z'Nuff**
3	UP ALL NIGHT **Slaughter**
4	SLEEPING MY DAY AWAY **D*A*D**
5	DAMNED IF WE DO/DAMNED IF WE DON'T **Sleeze Beez**
6	BLACKOUT IN THE RED ROOM **Love/Hate**
7	SKIN TO SKIN **Heaven's Edge**
8	SWITCHBLADE SERENADE **Spread Eagle**
9	THE AUDIENCE IS LISTENING **Steve Vai**
10	STRANGE **Joe Satriani**

Another maniac on the loose, and this one – NIKKI from North Wales – wants to say 'Yo, dude' to Sharon, Phillipe, Kay and the Fraggles (?!). She'd also like Donnie Vie to pop in for a cuppa – well wouldn't we all!

AMERIKAN HM

1	1	FLESH AND BLOOD **Poison** (Enigma/Capitol)

Pic Anastasias Pantsios/LFI

POISON: Bret-baby revels in the Number One spot

2	2	THE REAL THING **Faith No More** (Reprise)
3	3	DANZIG II: LUCIFUGE **Danzig** (Def American)
4	4	PASSION AND WARFARE **Steve Vai** (Relativity)
5	5	IMPACT IS IMMINENT **Exodus** (Capitol)
6	7	LIGHTS... CAMERA... REVOLUTION... **Suicidal Tendencies** (Epic)
7	6	IN THE HEART OF THE YOUNG **Winger** (Atlantic)
8	9	AMERICAN WAY **Sacred Reich** (Enigma)
9	10	PUMP **Aerosmith** (Geffen)
10	8	STICK IT TO YA **Slaughter** (Chrysalis)
11	11	DR FEELGOOD **Mötley Crüe** (Elektra)
12	12	LOCK UP THE WOLVES **Dio** (Reprise)
13	14	HERE COMES TROUBLE **Scatterbrain** (In-Effect)
14	16	COCKED AND LOADED **LA Guns** (Polygram)
15	15	FUNK-O-METAL CARPET RIDE **Electric Boys** (Atco)
16	13	DAMN YANKEES **Damn Yankees** (Warner Bros)
17	17	BEG TO DIFFER **Prong** (Epic)
18	20	COWBOYS FROM HELL **Pantera** (Atco)
19	19	ACT III **Death Angel** (Geffen)
20	18	TATTOOED MILLIONAIRE **Bruce Dickinson** (Columbia)

INDIE METAL

1	1	NEVER, NEVERLAND	**Annihilator** (Roadrunner)
2	3	LEATHER AND LACE	**Various** (Dino)
3	2	PASSION AND WARFARE	**Steve Vai** (Food For Thought)
4	4	FLYING IN A BLUE DREAM	**Joe Satriani** (Food For Thought)
5	6	LOOK WHAT THE CAT DRAGGED IN	**Poison** (Music For Nations)
6	10	DON'T WALK – ROCK (THE BEST OF)	**Nils Lofgren** (Connoisseur Collection)
7	5	THE AMERICAN WAY	**Sacred Reich** (Roadracer)
8	14	SURFING WITH THE ALIEN	**Joe Satriani** (Food For Thought)
9	–	ONE HELLUVA NIGHT	**Demon** (Sonic)
10	8	BEZERK	**Tigertailz** (Music For Nations)
11	12	NO REMORSE	**Motörhead** (Castle Classics)
12	9	SHOW NO MERCY	**Slayer** (Metal Blade/Music For Nations)
13	7	HELL AWAITS	**Slayer** (Metal Blade/Music For Nations)
14	re	ALICE IN HELL	**Annihilator** (Roadrunner)
15	13	ON A STORYTELLER'S NIGHT	**Magnum** (FM/Revolver)
16	16	DEICIDE	**Deicide** (Roadracer)
17	re	NOT OF THIS EARTH	**Joe Satriani** (Food For Thought)
18	11	SCHOOL OF HARD KNOCKS	**Pat Travers** (Episode)
19	15	SCUMDOGS OF THE UNIVERSE	**GWAR** (Master)
20	17	MICHAEL LEE FIRKINS	**Michael Lee Firkins** (Roadrunner)

STAR CHOICE

LOVE/HATE: another gratuitous shot. This week, Skid...

Pic Joe Giron

SKID (LOVE/HATE)

CIVIL WAR Guns N' Roses – Call me a poser, but they're pretty much better than everybody else

3 DAYS Jane's Addiction – F**k! A good 10 minutes long and grows the whole way

ARE YOU EXPERIENCED? Jimi Hendrix – The only song I never got tired of

EPIC Faith No More – I'm sick of it now, but power to fusion Metal in '90

Anything by **Metallica** – We play them on our bus for inspiration to get better!

VIDEOS

1	2	THE WALL	**Pink Floyd** (PMI)
2	1	TRASHES THE WORLD	**Alice Cooper** (CMV)
3	9	DELICATE SOUND OF THUNDER	**Pink Floyd** (PMI)
4	8	NEW JERSEY	**Bon Jovi** (PMV/Channel 5)
5	7	LIVE AT POMPEII	**Pink Floyd** (Channel 5/PMV)
6	4	SIGHT FOR SORE EARS	**Poison** (PMI)
7	3	METALHEAD	**Various** (BMG Video)
8	–	HARD 'N' HEAVY VOLUME EIGHT	**Various** (Virgin)
9	10	THE SONG REMAINS THE SAME	**Led Zeppelin** (Warner Home Video)
10	11	MAIDEN ENGLAND	**Iron Maiden** (PMI)
11	19	A BIT OF WHAT YOU FANCY	**Quireboys** (PMI)
12	20	SLIPPERY WHEN WET	**Bon Jovi** (Channel 5/PMV)
13	5	BARK AT THE MOON	**Ozzy Osbourne** (Castle Hendring)
14	6	HITS FROM HELL	**Meat Loaf** (CMV)
15	13	BREAKOUT	**Bon Jovi** (Channel 5/PMV)
16	re	RAINBOW BRIDGE	**Jimi Hendrix** (Castle Hendring)
17	12	END OF THE ROAD '84	**Status Quo** (Channel 5/PMV)
18	15	LIVE	**Lita Ford** (BMG Video)
19	18	*KERRANG!* LADYKILLERS	**Various** (PMI)
20	re	RADIO KAOS	**Roger Waters** (PMI)

SINGLES

1	2	BLAZE OF GLORY	**Jon Bon Jovi** (Vertigo)
2	1	SHE'S A LITTLE ANGEL	**Little Angels** (Polydor)
3	3	DOUBLEBACK	**ZZ Top** (Warner Brothers)
4	–	WALKING BY MYSELF	**Gary Moore** (Virgin)

GAZZA: feelin' lonely **(Not surprising really – Chartz Ed)**

5	9	SHE'S AN ANGEL	**Love/Hate** (CBS)
6	4	STARDATE 1990/RAINBOW CHILD	**Dan Reed Network** (Mercury)
7	6	HOW MUCH LOVE	**Vixen** (EMI USA)
8	5	I DIDN'T WANT TO NEED YOU	**Heart** (Capitol)
9	7	UNSKINNY BOP	**Poison** (Capitol/Enigma)
10	8	SHAME ON YOU	**Gun** (A&M)
11	11	FALLING TO PIECES	**Faith No More** (Slash/London)
12	10	I THINK I LOVE YOU TOO MUCH	**Jeff Healey Band** (Arista)
13	–	ON THE EDGE	**No Sweat** (London)
14	13	GIMME SOME LOVIN'	**Thunder** (EMI)
15	12	ALL LIPS 'N' HIPS	**Electric Boys** (Vertigo)
16	14	ALL THE YOUNG DUDES	**Bruce Dickinson** (EMI)
17	16	STILL GOT THE BLUES (FOR YOU)	**Gary Moore** (Virgin)
18	18	HUNGRY	**Lita Ford** (RCA)
19	19	ROCKIN' CHAIR	**Magnum** (Polydor)
20	15	WILD AND WONDERFUL	**Almighty** (Polydor)
21	17	VICTIMS OF SUCCESS	**Dogs D'Amour** (China)
22	32	JEALOUS AGAIN	**Black Crowes** (Def American)
23	31	HURTING KIND (I'VE GOT MY EYES ON YOU)	**Robert Plant** (Es Paranza/EastWest)
24	29	FROM OUT OF NOWHERE	**Faith No More** (Slash/London)
25	25	ALL I WANNA DO IS MAKE LOVE TO YOU	**Heart** (Capitol)
26	20	AMERICAN DREAM	**The Grip** (Survival)
27	36	EASTER	**Marillion** (EMI)
28	30	I DON'T LOVE YOU ANYMORE	**Quireboys** (Parlophone)
29	33	LOVE HURTS	**Joan Jett** (Chrysalis)
30	35	BLACKOUT IN THE RED ROOM	**Love/Hate** (CBS)
31	26	GHOSTBUSTERS	**Xentrix** (Roadracer)
32	re	THE DEEPER THE LOVE	**Whitesnake** (EMI)
33	27	YOUR MA SAID YOU CRIED IN YOUR SLEEP LAST NIGHT	**Robert Plant** (Es Paranza/EastWest)
34	21	BACK STREET SYMPHONY	**Thunder** (EMI)
35	re	KICKING UP DUST	**Little Angels** (Polydor)
36	22	RADICAL YOUR LOVER	**Little Angels** (Polydor)
37	37	NOISE LEVEL CRITICAL	**Tigertailz** (Music For Nations)
38	28	SMOKE ON THE WATER	**Rock Aid Armenia** (Life Aid Armenia)
39	34	I REMEMBER YOU	**Skid Row** (Atlantic)
40	38	RAG DOLL	**Aerosmith** (Geffen)

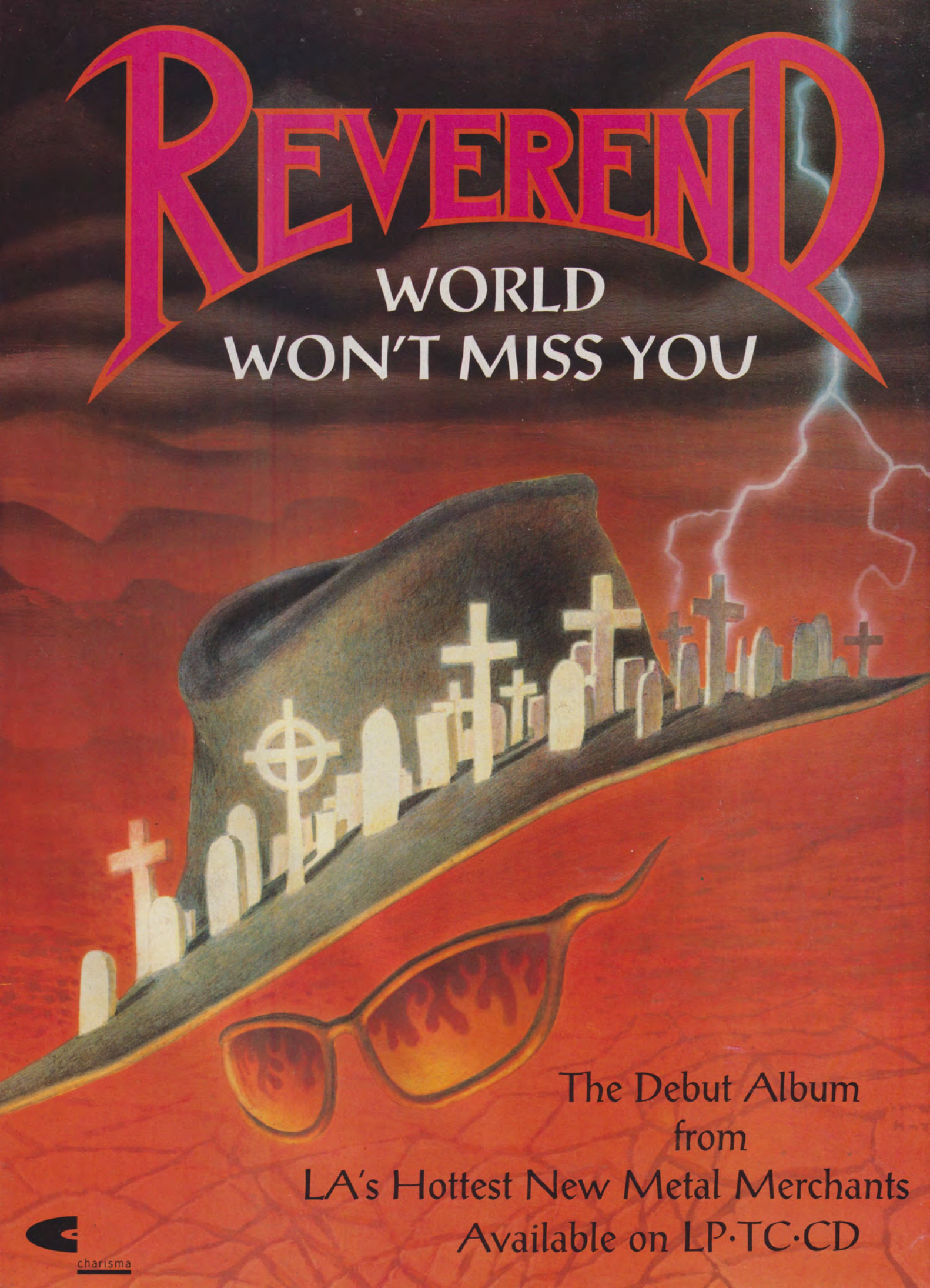
IMPORTS

1	5	TAKING A COLD LOOK	**I Ten** (Epic)
2	2	AFTER THE RAIN	**Nelson** (Geffen)
3	1	STEELHEART	**Steelheart** (MCA)
4	7	ALIAS	**Alias** (EMI)
5	6	PORNOGRAFFITI	**Extreme** (A&M)
6	3	RAT RACE	**Child's Play** (Chrysalis)
7	4	MICHAEL O'BRIEN	**Michael O'Brien** (Ocean)
8	–	TOTAL HITS	**Toto** (CBS)
9	8	JIMMY RYSER	**Jimmy Ryser** (Arista)
10	9	PREY	**Gypsy Rose** (Simmons)

Import Chart supplied by SOUND OPTIONS, Cardiff

REVEREND

WORLD WON'T MISS YOU



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charisma

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+TERESA STRALEY
(HARLOW)

KERRANG!

SACRED REICH

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KERRANG!

SWEET FA

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KERRANG!

LIVING COLOUR